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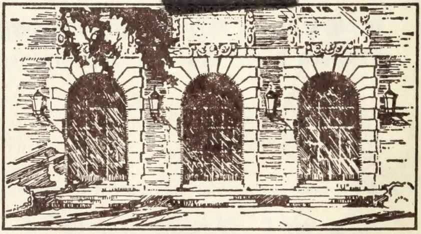

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FIG. 408. — Medea. Naples.
(Photograph by G. Brogi.)

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THE

MEDEA OF EURIPIDES

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ΕΥΡΙΠΙΔΟΥ ΜΗΔΕΙΑ

THE

MEDEA OF EURIPIDES

EDITED BY

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PREFACE.

IL est certaines grandes figures qui ressemblaient à des sphinx : ils ne disaient jamais le dernier mot. Telle est Médée, says M. Ernest Legouvé (the author of a tragedy on the subject), a sentiment which an editor may share with the playwright. Much valuable aid is to hand in previous commentaries; but numerous difficulties, great and small, still present themselves. I hope to have contributed a little in the way of interpretation and illustration that may excuse yet another edition of this powerful and fascinating drama. Besides the works of Porson and Elmsley, and the excellent school edition of the play by Wecklein (3rd ed. Leipzig, 1891), I have used the separate editions of the *Medea* by Lenting (Zutph. 1819), Pflugk-Klotz (Lips. 1867), Verrall (London, 1881), Paley (Cambr. 1889), and that of Weil contained in his *Sept Tragédies d'Euripide* (Paris, 1879); and the very useful edition of the *scholia* by Schwartz. Obligations relating to particular points are acknowledged in the notes. The text of the present edition is based on that of Adolf Kirchhoff in his

text of Euripides published in 1855, and Rudolf Prinz (*Medea*, Lips. 1878) whose critical notes, containing the results of fresh collations, in many cases supplement or modify the information derived from Kirchhoff. I have followed Prinz's method of designating the MSS. tradition. For the assignment of emendations to their original author, which in the case of those relating to the text of Euripides is not always easy, Prinz and Wecklein (*Anhang.* I. pp. 133—158) have been accepted as authorities—*auctorem eum, qui primus* (*emendationem*) *protulit*, *nominavi.* Prinz.

C. E. S. H.

TRINITY HALL,
November 19*th*, 1897.

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INTRODUCTION.

I.

HAD Sophokles' *Women of Kolchis*, of which scarcely anything now remains, been handed down to us, it would probably have presented a dramatic version of the earlier adventures of Medea, the romantic flight with Jason from the kingdom of Aietes and that crime so significant of her passionate and daring spirit—the murder of her own brother[1] to secure the safety of her lover. Medea appears also in the play of Sophokles called Ῥιζοτόμοι as the sorceress gathering witch's herbs for the famous caldron, in which the ram was made young and Pelias, the aged king of Iolkos, perished[2] at the hands of his own deluded daughters. This episode doubtless was prominent in Euripides' own play, the Πελιάδες, with which in 455 B.C. he opened his career on the tragic stage; choosing his subject, as was natural in a poet yet unknown to fame, from the less familiar Thessalian mythology in preference to those legends of Argos and Thebes (*τὰ τῆς Νιόβης πάθη ἢ τὰ Πελοπιδῶν ἢ τὰ Τρωϊκα ἢ τι ἄλλο τῶν τοιούτων*[3]) which had already served for more than one dramatic triumph. In the *Alkestis* (438 B.C.) he continued the theme with the pathetic story of

[1] *schol.* Apollonius Rhodius 4, 228 *Σοφοκλῆς δὲ ἐν Κολχίσι φησὶ κατὰ τὸν οἶκον τοῦ Αἰήτου τὸν παῖδα σφαγῆναι.*

[2] *infr.* 9 (*κτανεῖν πείσασα Πελιάδας κόρας | πατέρα*).

[3] Plato *republ.* 380 a.

Alkestis, one[1] of the Πελιάδες, and her husband Admetus of Pherae. With the *Medea* (431 B.C.) Euripides not only treats a novel subject—the story of Medea and Jason after their flight from Iolkos to Korinth—but displays very remarkably that novelty of manner which distinguishes him from the elder tragedians. It is as a psychological study of a passionate and haughty nature goaded to extremity by the cruellest of wrongs that his heroine interests us; and we are fain to acknowledge that, by the convincing strength of his delineation, Euripides has attained that supreme plane of tragedy where move the Klytaemnestra of Aeschylus and the Oedipus of Sophokles. But in the character of the drama itself there is a wide difference between the *Medea*, and the *Agamemnon* or *Oedipus Tyrannus*. The criticism of the younger tragedian implied in what Aeschylus is made to say[2] by Aristophanes in the *Frogs* is, as far as it goes, perfectly just. Euripides was in fact the first to make the interest of a play depend upon the analysis of a single passion; and to place upon the stage images of female character, not of normal nor yet heroic mould, but exhibited under the influence of some overmastering emotion. The portraiture of a noble type, such as the *Antigone* of Sophokles, is replaced by a study more in the manner of Balzac of some abnormal psychic condition—and, like the dramatists of the Elizabethan age, he sometimes turns to the morbid and revolting in search of dramatic effect. It is not the supreme art of Sophokles handling with firm touch the great laws of human existence, nor that of Shakspeare at his best; but, like a gloomy tragedy of Ford, it achieves success by presenting the exceptional with insight and dramatic probability and asserting its tremendous effect from time to time upon the normal course of human life. Thus indeed does Euripides well merit the epithet τραγικώτατος.

We are not made to feel, as in Aeschylus, the shadow of a πρώταρχος ἄτα surely creeping onwards to blot all sunshine from

[1] Hyginus *fabularum liber* 24 (cf. Homer B 715).

[2] *οὐ Φαίδρας ἐποίουν οὐδὲ Σθενοβοίας* 1093.

the lives of a doomed race. The tragic conception of *Nemesis* overthrowing man's pride at the moment when all seems most secure is no longer so strikingly presented. But in the best plays of Euripides the influence of human feeling and human passion as factors in events is hardly less impressive than the problems of heredity and fate. Nous voyons succéder à l'antique fatalité du destin, la fatalité nouvelle de la passion[1].

The dramatic basis of the *Medea* is the effect of combined ingratitude and treachery on the passionate daughter of Aietes[2]. Jealousy is raised to the dignity of tragedy and the commonplace nature of Jason is used as an admirable foil to the proud and fiery nature of the heroine. The internal unity of motive is complete. From the moment when she is roused to action by the decree of banishment, her mind is set on revenge; and in the development of her scheme and its execution the drama consists. For this moment the situation is well chosen. Medea has secluded herself within the house ever since the news of Jason's betrothal to Glauke[3] the daughter of Kreon and, like a savage lioness (τοκάδος λεαίνης, 187) whom none dare approach, is nursing her grief alone. Only a passionate outcry is heard now and again from within. At last she appears calm in demeanour before the Korinthian ladies, who have shown her kindness in the past, and addresses them with mingled dignity and pathos (214). From her first appearance the whole interest is centred upon Medea. When her resolve has hardened under the final stroke, she moves like a relentless Fury towards its tragic fulfilment. Nothing diverts her for an instant from her scheme of vengeance. Step by step the plan is matured, the raging tumult of her soul is dissembled to avoid suspicion. At last all is in train and even her maternal fondness is overcome in order that the deadliest and most torturing wound may be dealt to Jason, trusted and false, whom

[1] Patin *études* II. p. 376.

[2] *Αἰήτα ζαμενῆς παῖς.* Pindar *Pyth.* 4, 10.

[3] She is not named in the play, but so called in the *scholia*. In Seneca's work (see p. xvii) she appears as Creusa.

she now hates as bitterly as once she had loved too well. The blow falls, Medea stands exulting in her triumph amid the ruin she has caused (1347). Like Vittoria Corombona, in Webster's play, she passes from her forced composure (864 ff.) with startling effect to a paroxysm of scorn and fury :

Francisco de Med. You must have patience.
Vittoria. I must first have vengeance.
I fain would know if you have your salvation
By patent, that you proceed thus.

At the end when the deed is done, like a lioness over her stricken prey, she feels neither pity nor remorse. With a fine touch the poet shows her refusing Jason even the bodies of his dead children, and like a mocking spirit of calamity vanishing with them in the chariot of the Sun.

II.

We are able to realize the innovation of Euripides in his character of Medea by comparing that of Deianeira as drawn by Sophokles in the *Trachiniae.* She too has been injured and slighted. Herakles has transferred his affections to Iole, and Deianeira sees her illusion vanished and her life wrecked. But not for a moment does she dream of revenge. She flings no passionate reproaches, nor does she lose her self-control. Her thought is to win back, if possible, the love of Herakles ; or, if not, to die. This is the answer of dramatic art at its highest to the less supreme, less complete challenge of Euripides. In that play Sophokles has drawn the type of a noble wife, of an infinite patience and sweetness—the Greek ideal of heroic womanhood. The Medea of Euripides is not a type, but a study. The *barbara Colchis* has none of the Greek restraint, the self-mastery they so highly prized. Terrible in the whirlwind of passion she rises above the vulgarity of the uncontrolled by the tragic vehemence of her emotion, that by its own intensity avails at last to subdue every instinct to a single purpose. By this, and by this only, Euripides

is dramatically justified in making her kill her own children. But in addition he creates through the allusions to her sorcery, and by emphasizing her foreign birth, an atmosphere of remoteness and mystery that somewhat softens the effect of this violent contrast in character with the Greek ideal. At the same time we see that, like the murder of Desdemona[1], the deed of Medea follows with probability from the character as conceived and depicted by the poet. The motive indeed is different. Othello kills because he loves; Medea although she loves, in order to punish another. But as she had dared all for love, so she will dare all for revenge. No sacrifice is too great if thus the most exquisite vengeance may be dealt, even as when in Kolchis she sacrificed everything for Jason no crime had appalled her:

> creditur ultorem metuens regnique fugaeque
> ense suo, fratrisque simul cervice parata,
> exspectasse patrem.
>
> Lucan *phars.* 10, 465.

III.

THESSALIAN MYTHOLOGY AND THE STORY OF JASON.

The family of the Aeolidae are connected with Thessaly by legends of great antiquity. Athamas, son of Aeolus and Enarete, and king of Orchomenus, had consented to sacrifice his two children Phrixus and Helle at the instigation of *Ino* (v. 1281) their stepmother. But the shade of Nephele their mother appeared at the critical moment, the children were rescued, and rode off through the air on a golden ram (procured from the god Hermes[2]) towards the Euxine sea. Phrixus alone reached Kolchis and there, in the grove of Ares, hung up the *Golden Fleece* (v. 5). Athamas was compelled to leave Boeotia and went to settle in Thessaly. At the Thessalian *Iolkos* reigned Aeson the father of Jason and grandson of Aeolus. After *Pelias* (v. 7)

[1] See Heine in Koerting's *Französische Studien* Bd. I. Hft. 3.

[2] cf. the chariot provided by *Helios* in this play for Medea's escape.

had seized the throne he was confronted by Jason who demanded his father's kingdom. As a temporizing device, Pelias promised it if Jason (in order to remove the curse resting upon the house of Aeolus) brought back the Golden Fleece and appeased the spirit of Phrixus—hoping thus to get rid of Jason altogether. A ship was built under Hera's supervision and called *Argo*, the name possibly meaning 'the swift' as *κύνες ἀργοί* Homer β 11, &c. With a crew of chosen heroes Jason set out and at last reached Kolchis. Here Aietes (whose relation to Jason recalls that of Eurystheus to Herakles, cf. Hesiod *Theog.* 606) promised the Fleece as the reward of certain tasks. Jason must yoke two fire-breathing oxen (v. 477, 8) to the plough and sow a field with serpents' teeth that came up as armed men. All this Medea, who had fallen in love with Jason, helped him to do. Aietes then (a common feature in tales of this kind) tried to evade his promise, but Medea by her sorcery put to sleep the snake which guarded the Golden Fleece, and embarked by night (*δι' ἅλα νύχιον*, 211) with Jason for Greece. To retard pursuit she slew her brother Apsyrtus (v. 167) and cut him in pieces. When they reach Iolkos it is found that Aeson has been murdered by Pelias, whose daughters are presently tricked by Medea into avenging their father's crime. Akastus, the son of Pelias, expels Medea and Jason from his realm. They find refuge at Korinth.

IV.

LEGEND OF THE ARGONAUTS.

In the story of the Argo we have an interesting case of the development of a myth, with adaptations to local genealogy and the dramatic requirements of the stage. We cannot pretend to certainty in the various steps but can observe some of the principal modifications. *Jason* is mentioned in the Iliad[1],

[1] Φ 40 (cf. Ψ 745). Η 467.

Pelias[1] and *Aietes*[2] in the Odyssey, *Medea* nowhere in Homer. He refers however to the *Argo* and to the protection of Jason by *Hera*[3], and the heroes pass the Πλαγκταί[4] *on their return from* Kolchis. The fable may possibly have existed in a developed form in Homer's time—*e.g.* in the epic poem ἡ Μινυὰς ποίησις, the author of which (ὁ τὴν Μινυάδα γράψας) was (perhaps) Prodikus of Phokaea. It certainly appeared in the *carmen Naupactium* (Ναυπάκτια ἔπη), as we see from various references made to it in the *scholia* on Apollonius Rhodius for the harpies, fire-breathing bulls, &c., and the flight from Kolchis[5]. We cannot indeed infer this development from the expression πᾶσι μέλουσα applied by Homer to the *Argo*[6]. But it may be said that the story of the Argonauts takes its start from the Odyssey, as the Theban legend from the Iliad.

An outline only of the fable appears in *Hesiod*[7] (*circ.* 735 B.C.) but *Eumelus* (*circ.* 760), the Korinthian poet, handles it in detail and modifies it for his own countrymen. He makes Aietes king of Korinth (*schol.* Ap. Rhod. 412):

> Αἰήτης δ' ἄρ' ἑκὼν Βούνῳ παρέδωκε φυλάσσειν
> εἰσόκεν αὐτὸς ἵκοιτ', ἢ ἐξ αὐτοῖό τις ἄλλος
> ἢ παῖς ἢ υἱωνός· ὁ δ' ᾤχετο Κολχίδα γαῖαν.

He is the first[8] to identify by name Αἶα, the fabulous land

[1] λ 253. [2] μ 70.

[3] The idea of her wrath against Pelias was probably later.

[4] See on *infr.* 2. Timaeus *frag.* 5.

[5] In this poem (after the death of Pelias) it is *Kerkyra* to which Medea flees.

[6] Cf. οὐρανὸν—ἱκάνει (of the song of Demodokus) θ 94. Niese *die Entwickelung d. Homerischen Poesie* (Berol. 1882).

[7] According to Hes. *Theog.* 997 Jason finds his father alive on his return and succeeds to the kingdom. The more common version is probably later to account for his going with Medea to *Korinth.* Cf. the many alterations of myths in order to bring in *Athens.* So Euripides invents in this play the episode of Aegeus: cf. *infr.* 658.

[8] v. Mueller *Orchomenos* p. 269.

vaguely referred to by Homer and Mimnermus[1], with Kolchis. *Epimenides*, who also wrote on this theme[2], agrees in supposing Jason to voyage to Kolchis and as to Αἰήτης[3] says, Κορίνθιος τῷ γένει μητέρα δ' αὐτοῦ Ἐφύραν κτλ. The lyric poets Alkman, Simonides &c. have allusion to the Golden Fleece[4] (δέρας χρυσόμαλλον Suidas) and the divine attributes of Medea. *Pindar* in his 4th Pythian ode, in the splendid episode of Medea, sketches some of the striking scenes of Jason's story down to his flight with Medea from Korinth, whence they go to Lemnos (cf. Homer H 467). The Golden Fleece was afterwards interpreted in various ways by rationalistic writers. Some interpreted it as signifying the *gold* found in Kolchis[5]; or as meaning certain *golden statues* according to Palaiphatos[6], the author in the 4th century A.D. of a work referred to in the Ciris (docta Palaephatia testatur voce papyrus): or even a *book* according to Charax, a historian of the 2nd century B.C. The same Euhemeristic point of view is evident in Juvenal's[7] *mercator Iason*. After their arrival at Korinth Jason deserts Medea, in revenge for which she kills Glauke and her own two children Mermerus and Pheres[8]. She herself escapes to Athens. Here we reach an innovation invented or adopted by Euripides, on which something has been already said *supr.* p. xiii. Later writers represent Medea as making up her quarrel with Jason, who afterwards returned to Kolchis when Aietes died[9]. As to Jason himself accounts vary. According to Diodorus he committed suicide in despair, but the usual version is that he was crushed to death by the *Argo* which fell over upon him as he lay asleep.

[1] *frag.* 11, Bergk II[4]. 27. Herodotus (7, 193) says ἐς Αἶαν τὴν Κολχίδα.

[2] Diog. Laert. 1, 10, 5.

[3] *schol.* Ap. Rhod. 3, 242.

[4] Cf. also Pherekydes 53.

[5] Strabo 11, p. 49.

[6] περὶ ἀπίστων p. 31.

[7] *sat.* 6, 153.

[8] In the Ναυπάκτια ἔπη Mermerus is killed out hunting.

[9] Tacitus *ann.* 6, 34 *post avectam Medeam inanem mox regiam Aeetae vacuosque Colchos repetivit.* Another account makes Aietes alive at the time.

V.

SENECA. CORNEILLE. GLOVER.

The Medea was among the plays translated by Ennius, of whose *Medea exul* about 40 lines are preserved. These fragments are of no great interest, but it is much to be regretted that the *Medea* of Ovid, so highly praised in antiquity, has with the exception of two lines entirely perished. The rhetorical skill of Ovid, his elegance of diction, and the exquisite finish which his work displays would serve him aptly in rendering Euripides: and the story of Medea's passion and jealousy may well have received especial study from the author of the *Heroides*. Everybody has heard of one speech in Seneca's *Medea*, though few perhaps could quote much more from it[1]. In fact the play is rather a rhetorical exercise than a tragedy, and probably was never intended for the stage. The speech alluded to occurs when the Nurse, urging Medea to control her indignation, points out the weakness of her position:

> *abiere Colchi: coniugis nulla est fides,*
> *nihilque superest opibus e tantis tibi.*

The reply is *Medea superest*[2].

The *Médée* of Corneille has many obvious faults and what merit it does possess is cast into the shade by the much better work done by its author at a later period. In spite of this, as

[1] See Julius Hare *Guesses at Truth* p. 136.

[2] Boileau (*réflexions critiques* X.) justly praises Corneille's *Moi* in reply here (comparing it for energetic conciseness to the answer of the father of the Horatii in Corneille's tragedy *Horace*—Que vouliez-vous qu'il fît contre trois? *Qu'il mourût*) and many French critics cite it as a striking improvement on the original. It is to be observed that the pronoun is not finer than Seneca's *Medea superest*, which in Latin is as effective. He however unfortunately goes on thus *Medea superest: hic mare et terras vides | ferrumque* &c., entirely weakening the effect.

M. Guizot observes[1], none of its defects "will deter from a perusal of Médée any person who has the courage to prepare for it by a slight acquaintance with the drama of that period." The characters however are rather lacking in interest. A Latin version of the play which was made by G. Buchanan (Edinburgh 1772) is easy and elegant in style. Some extracts from it are given in the commentary.

The tragedy *Medea* by Richard Glover is of very considerable literary merit, and has perhaps suffered from the temporary fame of the author's dull epic *Leonidas*[2] which is now better known, by name at any rate; and his play *Jason* (published in 1799 but never acted); both of which are vastly inferior. His *Medea* (published in 1761 and acted a few years later at Drury Lane) is quite worth perusal. The following brief analysis will give an idea of its structure.

Act I. *Medea comes from Iolcos* on the day that Jason, who had gone to Corinth on a "specious embassy to Creon," is to be wedded to Creusa. Aeson (who arrives to seek Creon's aid against Pelias) says that Medea and Jason must be prevented from meeting.

Act II. *Medea in the grove of Juno* hears Jason tell Theano (priestess of the temple) of his betrothal. Catching sight of Medea, Jason is seized with repentance, and presently dismays Aeson by declaring that he will remain true to her:

Jason. She rises from the grove
A sun disfigured by a mist of sorrow
Rais'd by our crime.
Aeson. And who must save Iolcos?
Jason. She.

He then attempts to excuse himself to Medea, alleging the political reasons pressed upon him by Aeson.

[1] *Corneille and his Times.* Eng. Tr. 1852.

[2] Horace Walpole in a letter alludes to the extravagant encomiums on *Leonidas* as "an epic poem finer than Milton's" by those who were pleased with its political sentiments.

By empire's glaring bubble,
By policy's ensnaring voice misled,
Or by mistaken duty to a parent,
I swerv'd from ancient faith.

Medea treats him with scorn.

Act III. *She entrusts her children to Theano's care*, and taking her magic wand invokes Hecate, who promises her the vengeance she asks but in the following terms, "Against thyself, unhappy, thou prevail'st, What thou dost love shall perish by thy rage." But Medea cannot bear the idea of destroying Jason, and therefore

Act IV. *summons Jason to her presence* that she may try to win him back, "imploring pity from the man who scorn'd her," but Jason with shame and remorse has to tell her that it is too late. "Creusa—is my wife." Creon now sends to enforce the decree of banishment. Jason determines to flee with Medea from Corinth; turning a deaf ear to the remonstrances of Aeson, whom this novel display of firmness on the part of Jason takes by surprise.

Act V. *Theano descending from the temple* relates the murder of the children by Medea, who presently rushes in and falls fainting upon the stage. She rallies, and all the horror of her crime comes home to her:

Not the disburthen'd sluices of the skies,
The watery *Nereids* with the ocean's store,
Nor all the tears which misery hath shed
Can from the mother wash her children's blood.

She is about to stab herself, but is arrested by the voice of Juno, and presently appears in a chariot drawn by fire-breathing coursers preparing to depart for an unknown bourn. She bids farewell to Jason for ever. He is about to take his own life in despair, when Theano checks him, urges him to summon his fortitude, and seek for peace of mind in the work and action that lie before him.

Recall thy manhood!
Thou hast a father's kingdom to redeem:
Go, save a nation!

DATE OF THE PLAY.

The *Medea* was brought out in the archonship of *Pythodorus* at the Greater Dionysia in the spring of B.C. 431 with the author's *Philoktetes*, *Dictys* and satyric drama Θερισταί. It received the third prize, Euphorion (son of Aeschylus) gaining the first and Sophokles the second. The author of the 1st argument to the play remarks, τὸ δρᾶμα δοκεῖ ὑποβαλέσθαι (sc. Εὐριπίδης) παρὰ Νεόφρονος διασκευάσας, citing the authority of the grammarian Dikaiarchos and the ὑπομνήματα of Aristotle. What was the actual relation of this play to the work of Neophron, whom some ancient accounts[1] assert to have been the real author, is a question that has been much discussed. It seems however impossible to make out anything definite. Certainly one cannot believe the speech quoted from Neophron by Stobaeus (*floril.* XX. 34) to be *earlier* than the *Medea* of Euripides.

The play was first printed in the Aldine edition (containing all the plays of Euripides except the *Elektra*) published in February 1503 at Venice.

[1] cf. Diog. Laert. 2, 18, 10 (speaking of Menedemos) ὥστε πταίουσιν οἱ λέγοντες μηδὲν αὐτὸν ἀνεγνωκέναι πλὴν τῆς Μηδείας τῆς Εὐριπίδου ἣν ἔνιοι Νεόφρονος τοῦ Σικυωνίου φασί.

CHRONOLOGICAL TABLE.

Ol.	B.C.	Art and Literature.	Political Events.
73, 4	485	Aeschylus (b. 525) gains his first dramatic victory.	
74, 1	484	Herodotus born.	
74, 2	483		Aristeides ostracised.
75, 1	480	Birth of Euripides (on the day, it is said, of the battle of Salamis — the 20th of Boedromion). Pindar *circ.* 40 years old. (About this time Gorgias, the rhetorician, born. Prodikus, of whom Euripides was a pupil, was a few years junior to Gorgias). Anaxagoras goes to Athens.	Battles of Thermopylae and Salamis. Gelon defeats the Karthaginians at Himera.
75, 1	479		Battles of Plataeae and Mykale.
75, 2	479		Siege and capture of Sestos.
76, 1	476	Phrynichus wins the prize for tragedy.	
77, 1	472	Aeschylus' Πέρσαι.	
77, 2	471	Birth of Thukydides (?).	Banishment of Themistokles.
78, 1	468	Sophokles (b. *circ.* 496) wins his first tragic prize. Death of Simonides of Keos, the lyric poet (b. 556). Birth of Sokrates.	Perikles' influence begins to make itself felt.

Ol.	B.C.	Art and Literature.	Political Events.
78, 3	466	Korax begins to teach rhetoric at Syracuse.	Victory of Kimon over the Persians at the Eurymedon. Power of the Areiopagus curtailed by the attacks of Perikles and Ephialtes.
80, 3	458	Aeschylus' Ὀρεστεία.	
81, 1	456	Death of Aeschylus.	
81, 2	455	EURIPIDES produces his first play, Πελιάδες. About this time Protagoras (b. *circ.* 485) begins to visit the towns of Greece, teaching and giving lectures.	
81, 3	454		Enterprise of Perikles in the Krissaean Gulf.
82, 2	451	Ion of Chios begins to exhibit tragedies.	
82, 3	450	Anaxagoras leaves Athens.	Five years truce between Athens and Sparta.
82, 4	449	Krates and Kratinus, the comic poets, *flor.*	Athenians renew the war with Persia and win a victory by land and sea at Salamis in Kyprus. Treaty of Kallias with Persia.
83, 2	447		Athenians defeated by the Boeotians at Koroneia.
83, 4	445	The sculptors Pheidias of Athens (b. *circ.* 500) and Polykleitus of Sikyon *flor.*	Euboea and Megara revolt from Athenian alliance. Thirty Years Peace between Athens and Sparta.
84, 4	441	EURIPIDES gains the first prize in tragedy. About this time Andokides born.	
85, 1	440		Revolt of Samos.
85, 3	438	EURIPIDES' Ἄλκηστις. Completion of the Parthenon.	

Ol.	B.C.	Art and Literature.	Political Events.
85, 4	437		Amphipolis founded by the Athenians.
86, 2	435	Polygnotus, the painter, *flor.*	Outbreak of war between Corinth and Kerkyra on account of Epidamnus.
87, 1	432	Anaxagoras prosecuted for impiety. He retires to Lampsakus. Death of Pheidias.	Potidaea revolts and is blockaded.
87, 2	431	Euripides' *Μήδεια.* Perikles' funeral oration over those who fell in the first year of the war.	Outbreak of Peloponnesian War. Peloponnesians invade Attica.
87, 3	430		Plague at Athens. Perikles loses the popular favour and is fined, but is re-elected strategus.
87, 4	429	Birth of Plato. Eupolis, the comic poet, begins to exhibit.	Fall of Potidaea. Death of Perikles.
88, 1	428	Euripides' *Ἱππόλυτος.*	All Lesbos except Methymna revolts. Mytilene blockaded.
88, 2	427	Aristophanes' *Δαιταλῆς.* Gorgias at Athens as Ambassador from Leontini.	Fall of Mytilene. Plataeae taken and destroyed by the Peloponnesians.
88, 3	426	Aristophanes' *Βαβυλώνιοι*, in which he begins his invective against Kleon. Zeuxis, the painter, *flor.*	
88, 4	425	Aristophanes' *Ἀχαρνῆς.*	Demosthenes at Pylos. 420 Spartan hoplites including a number of distinguished Spartiates blockaded in Sphakteria. Kleon takes the island and carries the surviving Spartans as prisoners to Athens.

OL.	B.C.	ART AND LITERATURE.	POLITICAL EVENTS.
89, 1	424	Aristophanes' Ἱππῆς.	Athenian defeat at Delium. Brasidas brings about the revolt of Amphipolis and other towns in Chalkidike.
89, 2	423	Aristophanes' Νεφέλαι (first edition).	
89, 3	422	Aristophanes' Σφῆκες.	Kleon and Brasidas killed at Amphipolis.
89, 4	421	Aristophanes' Εἰρήνη.	Peace of Nikias.
90, 1	420	EURIPIDES' Ἱκέτιδες.	Alliance between Sparta and Thebes. Alkibiades negotiates a counter alliance between Athens, Argos, Elis, and Mantineia.
90, 3	418		Spartan victory at Mantineia.
90, 4	417		Hyperbolus ostracised — the last instance of ostracism.
91, 1	416	Agathon, the tragic poet, *flor.*	Envoys from Egesta ask help from Athens against Selinus and Syracuse.
91, 2	415	EURIPIDES' Τρωάδες.	Mutilation of the Hermae. Sicilian expedition under Nikias Lamachus and Alkibiades. Alkibiades recalled.
91, 3	414	Aristophanes' Ὄρνιθες.	Gylippus enters Syracuse and captures the fort of Labdalon. Nikias sends for reinforcements to Athens.
91, 4	413		Destruction of Athenian force in Sicily. Death of Nikias and Demosthenes.
92, 1	412	EURIPIDES' Ἑλένη, Ἀνδρομέδα.	Athenian fleet at Samos.

Ol.	B.C.	Art and Literature.	Political Events.
92, 2	411	Aristophanes' *Λυσιστράτη*, *Θεσμοφοριάζουσαι*.	Oligarchic council of 400 established at Athens. Alkibiades recalled by the fleet. Overthrow of the 400.
92, 3	410		Victory of the Athenians under Alkibiades at Kyzikus.
92, 4	409	Sophokles' *Φιλοκτήτης*.	
93, 1	408	EURIPIDES' *Ὀρέστης*.	
93, 2	407	EURIPIDES' *Ἰφιγένεια ἡ ἐν Αὐλίδι* probably written during this year.	Alkibiades chosen *στρατηγὸς αὐτοκράτωρ*. Lysander defeats the Athenian fleet at Notium in the absence of Alkibiades, who is thereupon superseded in his command by Konon.
93, 3	406	Death of EURIPIDES at Pella. Death of Sophokles.	Athenian naval victory at Arginusae: death of the Spartan admiral Kallikratidas.

ΕΥΡΙΠΙΔΟΥ ΜΗΔΕΙΑ.

ΥΠΟΘΕΣΙΣ ΜΗΔΕΙΑΣ.

Ἰάσων εἰς Κόρινθον ἐλθών, ἐπαγόμενος καὶ Μήδειαν, ἐγγυᾶται καὶ τὴν Κρέοντος τοῦ Κορινθίων βασιλέως θυγατέρα Γλαύκην πρὸς γάμον. μέλλουσα δὲ ἡ Μήδεια φυγαδεύεσθαι ὑπὸ Κρέοντος ἐκ τῆς Κορίνθου, παραιτησαμένη πρὸς μίαν ἡμέραν μεῖναι, καὶ τυχοῦσα, μισθὸν τῆς χάριτος δῶρα διὰ τῶν παίδων πέμπει τῇ Γλαύκῃ ἐσθῆτα καὶ χρυσοῦν στέφανον, οἷς ἐκείνη χρησαμένη διαφθείρεται· καὶ ὁ Κρέων δὲ περιπλακεὶς τῇ θυγατρὶ ἀπώλετο. Μήδεια δὲ τοὺς ἑαυτῆς παῖδας ἀποκτείνασα ἐπὶ ἅρματος δρακόντων πτερωτῶν, ὃ παρ' Ἡλίου ἔλαβεν, ἔποχος γενομένη ἀποδιδράσκει εἰς Ἀθήνας, κἀκεῖ Αἰγεῖ τῷ Πανδίονος γαμεῖται. Φερεκύδης δὲ καὶ Σιμωνίδης φασὶν ὡς ἡ Μήδεια ἀνεψήσασα τὸν Ἰάσονα νέον ποιήσειε. περὶ δὲ τοῦ πατρὸς αὐτοῦ Αἴσονος ὁ τοὺς Νόστους ποιήσας φησὶν οὕτως·

> Αὐτίκα δ' Αἴσονα θῆκε φίλον κόρον ἡβώοντα,
> γῆρας ἀποξύσασα ἰδυίῃσι πραπίδεσσι,
> φάρμακα πόλλ' ἕψουσ' ἐπὶ χρυσείοισι λέβησιν.

Αἰσχύλος δ' ἐν ταῖς Διονύσου Τροφοῖς ἱστορεῖ ὅτι καὶ τὰς Διονύσου τροφοὺς μετὰ τῶν ἀνδρῶν αὐτῶν ἀνεψήσασα ἐνεοποίησε. Στάφυλος δέ φησι τὸν Ἰάσονα τρόπον τινὰ ὑπὸ τῆς Μηδείας ἀναιρεθῆναι· ἐγκελεύσασθαι γὰρ αὐτὴν οὕτως ὑπὸ τῇ πρύμνῃ τῆς Ἀργοῦς αὐτὸν κατακοιμηθῆναι, μελλούσης τῆς νεὼς διαλύεσθαι ὑπὸ τοῦ χρόνου· ἐπιπεσούσης γοῦν τῆς πρύμνης τῷ Ἰάσονι τελευτῆσαι αὐτόν.

ΥΠΟΘΕΣΕΙΣ.

Τὸ δρᾶμα δοκεῖ ὑποβαλέσθαι παρὰ Νεόφρονος διασκευάσας, ὡς Δικαίαρχος ἐν γ΄[1] τοῦ τῆς Ἑλλάδος Βίου καὶ Ἀριστοτέλης ἐν ὑπομνήμασι. μέμφονται δὲ αὐτῷ τὸ μὴ πεφυλακέναι τὴν ὑπόκρισιν τῇ Μηδείᾳ, ἀλλὰ προπεσεῖν εἰς δάκρυα, ὅτε ἐπεβούλευσεν Ἰάσονι καὶ τῇ γυναικί. ἐπαινεῖται δὲ ἡ προσβολὴ διὰ τὸ παθητικῶς ἄγαν ἔχειν καὶ ἡ ἐπεξεργασία 'μηδ' ἐν νάπαισι' καὶ τὰ ἑξῆς. ὅπερ ἀγνοήσας Τιμαχίδας τῷ ὑστέρῳ φησὶ πρώτῳ κεχρῆσθαι, ὡς Ὅμηρος·

εἵματά τ' ἀμφιέσασα θυώδεα καὶ λούσασα.

ΑΡΙΣΤΟΦΑΝΟΥΣ ΓΡΑΜΜΑΤΙΚΟΥ ΥΠΟΘΕΣΙΣ.

Μήδεια διὰ τὴν πρὸς Ἰάσονα ἔχθραν τῷ ἐκεῖνον γεγαμηκέναι τὴν Κρέοντος θυγατέρα ἀπέκτεινε μὲν Γλαύκην καὶ Κρέοντα καὶ τοὺς ἰδίους υἱούς, ἐχωρίσθη δὲ Ἰάσονος Αἰγεῖ συνοικήσουσα. παρ' οὐδετέρῳ[2] κεῖται ἡ μυθοποιία.

ἡ μὲν σκηνὴ τοῦ δράματος ὑπόκειται ἐν Κορίνθῳ, ὁ δὲ χορὸς συνέστηκεν ἐκ γυναικῶν πολιτίδων. προλογίζει δὲ τροφὸς Μηδείας. ἐδιδάχθη ἐπὶ Πυθοδώρου ἄρχοντος Ὀλυμπιάδος πζ΄ ἔτει α΄. πρῶτος Εὐφορίων, δεύτερος Σοφοκλῆς, τρίτος Εὐριπίδης Μηδείᾳ, Φιλοκτήτῃ, Δίκτυι, Θερισταῖς σατύροις. οὐ σώζεται[3].

[1] γ΄ Weckl. ἐν τῷ Kirchh. <τῆς>Klotz. [περὶ τοῦ, τε (sic) Ἑλλάδος E, τοῦ τε *r*].

[2] *i.e.* neither Aeschylus nor Sophokles.

[3] *σώζεται* refers to the satyric drama.

Τὰ τοῦ δράματος πρόσωπα·

Τροφός.
Παιδαγωγός.
Μήδεια.
Χόρος γυναικῶν.
Κρέων.
Ἰάσων.
Αἰγεύς.
Ἄγγελος.
Παῖδες Μηδείας.

ΕΥΡΙΠΙΔΟΥ ΜΗΔΕΙΑ.

ΤΡΟΦΟΣ.

Εἴθ' ὤφελ' Ἀργοῦς μὴ διαπτάσθαι σκάφος,
Κόλχων ἐς αἶαν, κυανέας Συμπληγάδας,
μηδ' ἐν νάπαισι Πηλίου πεσεῖν ποτε
τμηθεῖσα πεύκη, μηδ' ἐρετμῶσαι χέρας
ἀνδρῶν ἀριστέων, οἳ τὸ πάγχρυσον δέρος
Πελίᾳ μετῆλθον. οὐ γὰρ ἂν δέσποιν' ἐμὴ
Μήδεια πύργους γῆς ἔπλευσ' Ἰωλκίας
ἔρωτι θυμὸν ἐκπλαγεῖσ' Ἰάσονος,
οὐδ' ἂν κτανεῖν πείσασα Πελιάδας κόρας
πατέρα κατῴκει τήνδε γῆν Κορινθίαν
ξὺν ἀνδρὶ καὶ τέκνοισιν, ἁνδάνουσα μὲν
φυγῇ πολιτῶν ὧν ἀφίκετο χθόνα
αὐτή τε πάντα ξυμφέρουσ' Ἰάσονι·
ἥπερ μεγίστη γίγνεται σωτηρία,
ὅταν γυνὴ πρὸς ἄνδρα μὴ διχοστατῇ·
νῦν δ' ἐχθρὰ πάντα, καὶ νοσεῖ τὰ φίλτατα.
προδοὺς γὰρ αὑτοῦ τέκνα δεσπότιν τ' ἐμὴν
λέκτροις Ἰάσων βασιλικοῖς εὐνάζεται,
γήμας Κρέοντος παῖδ', ὃς αἰσυμνᾷ χθονός.

Μήδεια δ᾽—ἡ δύστηνος—ἠτιμασμένη
βοᾷ μὲν ὅρκους, ἀνακαλεῖ δὲ δεξιᾶς
πίστιν μεγίστην, καὶ θεοὺς μαρτύρεται
οἵας ἀμοιβῆς ἐξ Ἰάσονος κυρεῖ.
κεῖται δ᾽ ἄσιτος, σῶμ᾽ ὑφεῖσ᾽ ἀλγηδόσιν,
τὸν πάντα συντήκουσα δακρύοις χρόνον,
ἐπεὶ πρὸς ἀνδρὸς ᾔσθετ᾽ ἠδικημένη,
οὔτ᾽ ὄμμ᾽ ἐπαίρουσ᾽ οὔτ᾽ ἀπαλλάσσουσα γῆς
πρόσωπον· ὡς δὲ πέτρος ἢ θαλάσσιος
κλύδων ἀκούει νουθετουμένη φίλων—
ἢν μή ποτε στρέψασα πάλλευκον δέρην
αὐτὴ πρὸς αὑτὴν πατέρ᾽ ἀποιμώζῃ φίλον
καὶ γαῖαν οἴκους θ᾽, οὓς προδοῦσ᾽ ἀφίκετο
μετ᾽ ἀνδρὸς ὅς σφε νῦν ἀτιμάσας ἔχει.
ἔγνωκε δ᾽—ἡ τάλαινα—συμφορᾶς ὕπο
οἷον πατρῴας μὴ ἀπολείπεσθαι χθονός.
στυγεῖ δὲ παῖδας οὐδ᾽ ὁρῶσ᾽ εὐφραίνεται.
δέδοικα δ᾽ αὐτὴν μή τι βουλεύσῃ νέον·
[βαρεῖα γὰρ φρήν, οὐδ᾽ ἀνέξεται κακῶς
πάσχουσ᾽· ἐγᾦδα τήνδε, δειμαίνω τέ νιν,
μὴ θηκτὸν ὤσῃ φάσγανον δι᾽ ἥπατος,
σιγῇ δόμους εἰσβᾶσ᾽ ἵν᾽ ἔστρωται λέχος,
ἢ καὶ τύραννον τόν τε γήμαντα κτάνῃ
κἄπειτα μείζω συμφορὰν λάβῃ τινά.]
δεινὴ γάρ· οὔτοι ῥᾳδίως γε συμβαλὼν
ἔχθραν τις αὐτῇ καλλίνικον οἴσεται.
ἀλλ᾽ οἵδε παῖδες ἐκ τρόχων πεπαυμένοι
στείχουσι, μητρὸς οὐδὲν ἐννοούμενοι
κακῶν· νέα γὰρ φροντὶς οὐκ ἀλγεῖν φιλεῖ.

ΠΑΙΔΑΓΩΓΟΣ.

παλαιὸν οἴκων κτῆμα δεσποίνης ἐμῆς,
τί πρὸς πύλαισι τήνδ' ἄγουσ' ἐρημίαν
ἕστηκας, αὐτὴ θρεομένη σαυτῇ κακά;
πῶς σοῦ μόνη Μήδεια λείπεσθαι θέλει;

ΤΡ. τέκνων ὀπαδὲ πρέσβυ τῶν Ἰάσονος,
χρηστοῖσι δούλοις ξυμφορὰ τὰ δεσποτῶν
κακῶς πίτνοντα καὶ φρενῶν ἀνθάπτεται.
ἐγὼ γὰρ εἰς τοῦτ' ἐκβέβηκ' ἀλγηδόνος,
ὥσθ' ἵμερός μ' ὑπῆλθε γῇ τε κοὐρανῷ
λέξαι μολούσῃ δεῦρο δεσποίνης τύχας.

ΠΑΙ. οὔπω γὰρ ἡ τάλαινα παύεται γόων;

ΤΡ. ζηλῶ σ'· ἐν ἀρχῇ πῆμα κοὐδέπω μεσοῖ.

ΠΑΙ. ὦ μῶρος, εἰ χρὴ δεσπότας εἰπεῖν τόδε·
ὡς οὐδὲν οἶδε τῶν νεωτέρων κακῶν.

ΤΡ. τί δ' ἔστιν, ὦ γεραιέ; μὴ φθόνει φράσαι.

ΠΑΙ. οὐδέν· μετέγνων καὶ τὰ πρόσθ' εἰρημένα.

ΤΡ. μή, πρὸς γενείου, κρύπτε σύνδουλον σέθεν·
σιγὴν γάρ, εἰ χρή, τῶνδε θήσομαι πέρι.

ΠΑΙ. ἤκουσά του λέγοντος οὐ δοκῶν κλύειν,
πεσσοὺς προσελθὼν ἔνθα δὴ παλαίτατοι
θάσσουσι, σεμνὸν ἀμφὶ Πειρήνης ὕδωρ,
ὡς τούσδε παῖδας γῆς ἐλᾶν Κορινθίας
σὺν μητρὶ μέλλοι τῆσδε κοίρανος χθονὸς
Κρέων. ὁ μέντοι μῦθος εἰ σαφὴς ὅδε
οὐκ οἶδα· βουλοίμην δ' ἂν οὐκ εἶναι τόδε.

ΤΡ. καὶ ταῦτ' Ἰάσων παῖδας ἐξανέξεται
πάσχοντας, εἰ καὶ μητρὶ διαφορὰν ἔχει;

ΠΑΙ. παλαιὰ καινῶν λείπεται κηδευμάτων,
κοὐκ ἔστ' ἐκεῖνος τοῖσδε δώμασιν φίλος.

ΤΡ. ἀπωλόμεσθ' ἄρ', εἰ κακὸν προσοίσομεν
νέον παλαιῷ, πρὶν τόδ' ἐξηντληκέναι.
ΠΑΙ. ἀτὰρ σύ γ',—οὐ γὰρ καιρὸς εἰδέναι τόδε
δέσποιναν,—ἡσύχαζε καὶ σίγα λόγον.

ΤΡ. ὦ τέκν', ἀκούεθ' οἷος εἰς ὑμᾶς πατήρ;
ὄλοιτο μὲν μή· δεσπότης γάρ ἐστ' ἐμός·
ἀτὰρ κακός γ' ὢν εἰς φίλους ἁλίσκεται.
ΠΑΙ. τίς δ' οὐχὶ θνητῶν; ἄρτι γιγνώσκεις τόδε,
ὡς πᾶς τις αὑτὸν τοῦ πέλας μᾶλλον φιλεῖ,
οἱ μὲν δικαίως, οἱ δὲ καὶ κέρδους χάριν,
εἰ τούσδε γ' εὐνῆς εἵνεκ' οὐ στέργει πατήρ;
ΤΡ. ἴτ', εὖ γὰρ ἔσται, δωμάτων ἔσω, τέκνα.
σὺ δ' ὡς μάλιστα τούσδ' ἐρημώσας ἔχε
καὶ μὴ πέλαζε μητρὶ δυσθυμουμένῃ.
ἤδη γὰρ εἶδον ὄμμα νιν ταυρουμένην
τοῖσδ', ὥς τι δρασείουσαν· οὐδὲ παύσεται
χόλου, σάφ' οἶδα, πρὶν κατασκῆψαί τινα.
ἐχθρούς γε μέντοι, μὴ φίλους, δράσειέ τι.

ΜΗΔΕΙΑ.

ἰώ,
δύστανος ἐγὼ μελέα τε πόνων,
ἰώ μοί μοι, πῶς ἂν ὀλοίμαν;
ΤΡ. τόδ' ἐκεῖνο, φίλοι παῖδες· μήτηρ
κινεῖ κραδίαν, κινεῖ δὲ χόλον.
σπεύδετε θᾶσσον δώματος εἴσω
καὶ μὴ πελάσητ' ὄμματος ἐγγὺς
μηδὲ προσέλθητ', ἀλλὰ φυλάσσεσθ'
ἄγριον ἦθος στυγεράν τε φύσιν
φρενὸς αὐθάδους.
ἴτε νῦν, χωρεῖθ' ὡς τάχος εἴσω.

δῆλον δ' ἀρχῆς ἐξαιρόμενον
νέφος οἰμωγῆς. ὡς τάχ' ἀνάψει
μείζονι θυμῷ. τί ποτ' ἐργάσεται
μεγαλόσπλαγχνος δυσκατάπαυστος
ψυχὴ δηχθεῖσα κακοῖσιν;

ΜΗ. αἰαῖ,
ἔπαθον τλάμων ἔπαθον μεγάλων
ἄξι' ὀδυρμῶν· ὦ κατάρατοι
παῖδες ὄλοισθε στυγερᾶς ματρὸς
σὺν πατρί, καὶ πᾶς δόμος ἔρροι.

ΤΡ. ἰώ μοί μοι, ἰὼ τλήμων.
τί δέ σοι παῖδες πατρὸς ἀμπλακίας
μετέχουσι; τί τούσδ' ἔχθεις; οἴμοι,
τέκνα, μή τι πάθηθ' ὡς ὑπεραλγῶ.
δεινὰ τυράννων λήματα καί πως
ὀλίγ' ἀρχόμενοι πολλὰ κρατοῦντες
χαλεπῶς ὀργὰς μεταβάλλουσιν.
τὸ γὰρ εἰθίσθαι ζῆν ἐπ' ἴσοισιν
κρεῖσσον· ἐμοὶ γοῦν ἐπὶ μὴ μεγάλοις
ὀχυρῶς εἴη καταγηράσκειν.
τῶν γὰρ μετρίων πρῶτα μὲν εἰπεῖν
τοὔνομα νικᾷ, χρῆσθαί τε μακρῷ
λῷστα βροτοῖσιν· τὰ δ' ὑπερβάλλοντ'
οὐδένα καιρὸν δύναται θνητοῖς·
μείζους δ' ἄτας, ὅταν ὀργισθῇ
δαίμων, οἴκοις ἀπέδωκεν.

ΧΟΡΟΣ.

ἔκλυον φωνάν, ἔκλυον δὲ βοὰν *προῳδός.*
τᾶς δυστάνου
Κολχίδος, οὐδέ πω ἤπιος· ἀλλά, γεραιά,

λέξον· ἐπ' ἀμφιπύλου γὰρ ἔσω μελάθρου γόον
ἔκλυον·
οὐδὲ συνήδομαι, ὦ γύναι, ἄλγεσι δώματος,
ἐπεί μοι φίλον κέκρανται.

ΤΡ. οὐκ εἰσὶ δόμοι· φροῦδα τάδ' ἤδη.
τὸν μὲν γὰρ ἔχει λέκτρα τυράννων,
ἡ δ' ἐν θαλάμοις τήκει βιοτὴν
δέσποινα, φίλων οὐδενὸς οὐδὲν
παραθαλπομένη φρένα μύθοις.

ΜΗ. αἰαῖ,
διά μου κεφαλᾶς φλὸξ οὐρανία
βαίη· τί δέ μοι ζῆν ἔτι κέρδος;
φεῦ φεῦ· θανάτῳ καταλυσαίμαν
βιοτὰν στυγερὰν προλιποῦσα.

ΧΟ. ἄιες, ὦ Ζεῦ καὶ γᾶ καὶ φῶς, στρ.
ἀχὰν οἵαν ἁ δύστανος
μέλπει νύμφα;
τίς σοί ποτε τᾶς ἀπλάτου
κοίτας ἔρος, ὦ ματαία;
σπεύδει θανάτου τελευτά·
μηδὲν τόδε λίσσου.
εἰ δὲ σὸς πόσις
καινὰ λέχη σεβίζει,
κείνῳ τόδε μὴ χαράσσου·
Ζεύς σοι τάδε συνδικήσει. μὴ λίαν
τάκου δυρομένα σὸν εὐνάταν.

ΜΗ. ὦ μεγάλα Θέμι καὶ πότνι' Ἄρτεμι,
λεύσσεθ' ἃ πάσχω, μεγάλοις ὅρκοις
ἐνδησαμένα τὸν κατάρατον
πόσιν; ὅν ποτ' ἐγὼ νύμφαν τ' ἐσίδοιμ'
αὐτοῖς μελάθροις διακναιομένους,

οἵ γ' ἐμὲ πρόσθεν τολμῶσ' ἀδικεῖν.
ὦ πάτερ, ὦ πόλις, ὧν ἀπενάσθην
αἰσχρῶς, τὸν ἐμὸν κτείνασα κάσιν.

ΤΡ. *κλύεθ' οἷα λέγει κἀπιβοᾶται*
Θέμιν εὐκταίαν Ζῆνά θ', ὃς ὅρκων
θνητοῖς ταμίας νενόμισται;
οὐκ ἔστιν ὅπως ἔν τινι μικρῷ
δέσποινα χόλον καταπαύσει.

ΧΟ. *πῶς ἂν ἐς ὄψιν τὰν ἁμετέραν* ἀντιστρ.
ἔλθοι μύθων τ' αὐδαθέντων
δέξαιτ' ὀμφάν,
εἴ πως βαρύθυμον ὀργὰν
καὶ λῆμα φρενῶν μεθείη;
μήτοι τό γ' ἐμὸν πρόθυμον
φίλοισιν ἀπέστω.
ἀλλὰ βᾶσά νιν
δεῦρο πόρευσον οἴκων
ἔξω, φίλα γὰρ τάδ' αὔδα,
σπεύσασά τι πρὶν κακῶσαι τοὺς εἴσω·
πένθος γὰρ μεγάλως τόδ' ὁρμᾶται.

ΤΡ. *δράσω τάδ'· ἀτὰρ φόβος εἰ πείσω*
δέσποιναν ἐμήν·
μόχθου δὲ χάριν τήνδ' ἐπιδώσω.
καίτοι τοκάδος δέργμα λεαίνης
ἀποταυροῦται δμωσίν, ὅταν τις
μῦθον προφέρων πέλας ὁρμηθῇ.
σκαιοὺς δὲ λέγων κοὐδέν τι σοφοὺς
τοὺς πρόσθε βροτοὺς οὐκ ἂν ἁμάρτοις,
οἵτινες ὕμνους ἐπὶ μὲν θαλίαις
ἐπί τ' εἰλαπίναις καὶ παρὰ δείπνοις
ηὕροντ' ὄλβου τερπνὰς ἀκοάς·

στυγίους δὲ βροτῶν οὐδεὶς λύπας
ηὕρετο μούσῃ καὶ πολυχόρδοις
ᾠδαῖς παύειν, ἐξ ὧν θάνατοι
δειναί τε τύχαι σφάλλουσι δόμους.
καίτοι τάδε μὲν κέρδος ἀκεῖσθαι
μολπαῖσι βροτούς· ἵνα δ' εὔδειπνοι
δαῖτες, τί μάτην τείνουσι βοήν;
τὸ παρὸν γὰρ ἔχει τέρψιν ἀφ' αὑτοῦ
δαιτὸς πλήρωμα βροτοῖσιν.

ΧΟ. *ἀχὰν ἄιον πολύστονον γόων,* ἐπῳδός.
λιγυρὰ δ' ἄχεα μογερὰ βοᾷ
τὸν ἐν λέχει προδόταν κακόνυμφον·
θεοκλυτεῖ δ' ἄδικα παθοῦσα
τὰν Ζηνὸς ὁρκίαν Θέμιν,
ἅ νιν ἔβασεν
Ἑλλάδ' ἐς ἀντίπορον
δι' ἅλα νύχιον ἐφ' ἁλμυρὰν
πόντου κλῇδ' ἀπέραντον.

ΜΗ. *Κορίνθιαι γυναῖκες, ἐξῆλθον δόμων,*
μή μοί τι μέμφησθ'· οἶδα γὰρ πολλοὺς βροτῶν
σεμνοὺς γεγῶτας, τοὺς μὲν ὀμμάτων ἄπο,
τοὺς ἐν θυραίοις, οἱ δ' ἀφ' ἡσύχου ποδὸς
δύσνοιαν ἐκτήσαντο καὶ ῥᾳθυμίαν.
δίκη γὰρ οὐκ ἔνεστιν ὀφθαλμοῖς βροτῶν,
ὅστις πρὶν ἀνδρὸς σπλάγχνον ἐκμαθεῖν σαφῶς
στυγεῖ δεδορκώς, οὐδὲν ἠδικημένος.
χρὴ δὲ ξένον μὲν κάρτα προσχωρεῖν πόλει·
οὐδ' ἀστὸν ᾔνεσ' ὅστις αὐθάδης γεγὼς
πικρὸς πολίταις ἐστὶν ἀμαθίας ὕπο·
ἐμοὶ δ' ἄελπτον πρᾶγμα προσπεσὸν τόδε
ψυχὴν διέφθαρκ'. οἴχομαι δὲ καὶ βίου

χάριν μεθεῖσα κατθανεῖν χρῄζω, φίλαι.
ἐν ᾧ γὰρ ἦν μοι πάντα, γιγνώσκω καλῶς,
κάκιστος ἀνδρῶν ἐκβέβηχ᾽ οὑμὸς πόσις.
πάντων δ᾽ ὅσ᾽ ἔστ᾽ ἔμψυχα καὶ γνώμην ἔχει
γυναῖκές ἐσμεν ἀθλιώτατον φυτόν·
ἃς πρῶτα μὲν δεῖ χρημάτων ὑπερβολῇ
πόσιν πρίασθαι—δεσπότην τε σώματος
λαβεῖν· ἐκείνου γὰρ τόδ᾽ ἄλγιον κακόν·
κἀν τῷδ᾽ ἀγὼν μέγιστος, ἢ κακὸν λαβεῖν
ἢ χρηστόν. οὐ γὰρ εὐκλεεῖς ἀπαλλαγαὶ
γυναιξίν, οὐδ᾽ οἷόν τ᾽ ἀνήνασθαι πόσιν.
εἰς καινὰ δ᾽ ἤθη καὶ νόμους ἀφιγμένην
δεῖ μάντιν εἶναι, μὴ μαθοῦσαν οἴκοθεν,
ὅτῳ μάλιστα χρήσεται συνευνέτῃ.
κἂν μὲν τάδ᾽ ἡμῖν ἐκπονουμέναισιν εὖ
πόσις ξυνοικῇ μὴ βίᾳ φέρων ζυγόν,
ζηλωτὸς αἰών. εἰ δὲ μή, θανεῖν χάρις.
ἀνὴρ δ᾽, ὅταν τοῖς ἔνδον ἄχθηται ξυνών,
ἔξω μολὼν ἔπαυσε καρδίαν ἄσης,
ἢ πρὸς φίλων τιν᾽ ἢ πρὸς ἥλικων τραπείς·
ἡμῖν δ᾽ ἀνάγκη πρὸς μίαν ψυχὴν βλέπειν.
λέγουσι δ᾽ ἡμᾶς ὡς ἀκίνδυνον βίον
ζῶμεν κατ᾽ οἴκους, οἱ δὲ μάρνανται δορί,
κακῶς φρονοῦντες· ὡς τρὶς ἂν παρ᾽ ἀσπίδα
στῆναι θέλοιμ᾽ ἂν μᾶλλον ἢ τεκεῖν ἅπαξ.
ἀλλ᾽ οὐ γὰρ αὑτὸς πρὸς σὲ κἄμ᾽ ἥκει λόγος·
σοὶ μὲν πόλις γὰρ ἔστι καὶ πατρὸς δόμοι
βίου τ᾽ ὄνησις καὶ φίλων συνουσία,
ἐγὼ δ᾽ ἔρημος ἄπολις οὖσ᾽ ὑβρίζομαι
πρὸς ἀνδρός, ἐκ γῆς βαρβάρου λελῃσμένη,
οὐ μητέρ᾽, οὐκ ἀδελφόν, οὐχὶ συγγενῆ

μεθορμίσασθαι τῆσδ' ἔχουσα συμφορᾶς.
τοσοῦτον οὖν σου τυγχάνειν βουλήσομαι,
ἤν μοι πόρος τις μηχανή τ' ἐξευρεθῇ
πόσιν δίκην τῶνδ' ἀντιτίσασθαι κακῶν
[τὸν δόντα τ' αὐτῷ θυγατέρ' ἥν τ' ἐγήματο],
σιγᾶν. γυνὴ γὰρ τἄλλα μὲν φόβου πλέα
κακὴ δ' ἐς ἀλκὴν καὶ σίδηρον εἰσορᾶν·
ὅταν δ' ἐς εὐνὴν ἠδικημένη κυρῇ,
οὐκ ἔστιν ἄλλη φρὴν μιαιφονωτέρα.

ΧΟ. δράσω τάδ'· ἐνδίκως γὰρ ἐκτίσῃ πόσιν,
Μήδεια. πενθεῖν δ' οὔ σε θαυμάζω τύχας.
ὁρῶ δὲ καὶ Κρέοντα, τῆσδ' ἄνακτα γῆς,
στείχοντα καινῶν ἄγγελον βουλευμάτων.

ΚΡΕΩΝ.

σὲ τὴν σκυθρωπὸν καὶ πόσει θυμουμένην,
Μήδειαν, εἶπον τῆσδε γῆς ἔξω περᾶν
φυγάδα, λαβοῦσαν δισσὰ σὺν σαυτῇ τέκνα,
καὶ μή τι μέλλειν· ὡς ἐγὼ βραβεὺς λόγου
τοῦδ' εἰμί, κοὐκ ἄπειμι πρὸς δόμους πάλιν,
πρὶν ἄν σε γαίας τερμόνων ἔξω βάλω.

ΜΗ. αἰαῖ· πανώλης ἡ τάλαιν' ἀπόλλυμαι·
ἐχθροὶ γὰρ ἐξιᾶσι πάντα δὴ κάλων,
κοὐκ ἔστιν ἄτης εὐπρόσοιστος ἔκβασις.
ἐρήσομαι δὲ καὶ κακῶς πάσχουσ' ὅμως,
τίνος μ' ἕκατι γῆς ἀποστέλλεις, Κρέον;

ΚΡ. δέδοικά σ', οὐδὲν δεῖ παραμπίσχειν λόγους,
μή μοί τι δράσῃς παῖδ' ἀνήκεστον κακόν.
συμβάλλεται δὲ πολλὰ τοῦδε δείματος·
σοφὴ πέφυκας καὶ κακῶν πολλῶν ἴδρις,
λυπεῖ δὲ λέκτρων ἀνδρὸς ἐστερημένη.

κλύω δ' ἀπειλεῖν σ', ὡς ἀπαγγέλλουσί μοι,
τὸν δόντα καὶ γήμαντα καὶ γαμουμένην
δράσειν τι. ταῦτ' οὖν πρὶν παθεῖν φυλάξομαι.
κρεῖσσον δέ μοι νῦν πρός σ' ἀπεχθέσθαι, γύναι,
ἢ μαλθακισθένθ' ὕστερον μεταστένειν.

ΜΗ. φεῦ φεῦ·
οὐ νῦν με πρῶτον, ἀλλὰ πολλάκις, Κρέον,
ἔβλαψε δόξα μεγάλα τ' εἴργασται κακά.
χρὴ δ' οὔποθ' ὅστις ἀρτίφρων πέφυκ' ἀνὴρ
παῖδας περισσῶς ἐκδιδάσκεσθαι σοφούς·
χωρὶς γὰρ ἄλλης ἧς ἔχουσιν ἀργίας,
φθόνον πρὸς ἀστῶν ἀλφάνουσι δυσμενῆ.
σκαιοῖσι μὲν γὰρ καινὰ προσφέρων σοφὰ
δόξεις ἀχρεῖος κοὐ σοφὸς πεφυκέναι·
τῶν δ' αὖ δοκούντων εἰδέναι τι ποικίλον
κρείσσων νομισθεὶς λυπρὸς ἐν πόλει φανεῖ.
ἐγὼ δὲ καὐτὴ τῆσδε κοινωνῶ τύχης.
σοφὴ γὰρ οὖσα, τοῖς μέν εἰμ' ἐπίφθονος,
τοῖς δ' ἡσυχαία, τοῖς δὲ θατέρου τρόπου,
τοῖς δ' αὖ προσάντης· εἰμὶ δ' οὐκ ἄγαν σοφή.
σὺ δ' αὖ φοβεῖ με, μή τι πλημμελὲς πάθῃς·
οὐχ ὧδ' ἔχει μοι, μὴ τρέσῃς ἡμᾶς, Κρέον,
ὥστ' εἰς τυράννους ἄνδρας ἐξαμαρτάνειν.
τί γὰρ σύ μ' ἠδίκηκας; ἐξέδου κόρην
ὅτῳ σε θυμὸς ἦγεν. ἀλλ' ἐμὸν πόσιν
μισῶ· σὺ δ', οἶμαι, σωφρονῶν ἔδρας τάδε.
καὶ νῦν τὸ μὲν σὸν οὐ φθονῶ καλῶς ἔχειν·
νυμφεύετ', εὖ πράσσοιτε· τήνδε δὲ χθόνα
ἐᾶτέ μ' οἰκεῖν. καὶ γὰρ ἠδικημένοι
σιγησόμεσθα, κρεισσόνων νικώμενοι.

ΚΡ. λέγεις ἀκοῦσαι μαλθάκ', ἀλλ' ἔσω φρενῶν

ὀρρωδία μοι μή τι βουλεύῃς κακόν·
τοσῷδε δ' ἧσσον ἢ πάρος πέποιθά σοι·
γυνὴ γὰρ ὀξύθυμος, ὡς δ' αὔτως ἀνήρ,
ῥᾴων φυλάσσειν ἢ σιωπηλὸς σοφός.
ἀλλ' ἔξιθ' ὡς τάχιστα, μὴ λόγους λέγε·
ὡς ταῦτ' ἄραρε, κοὐκ ἔχεις τέχνην ὅπως
μενεῖς παρ' ἡμῖν οὖσα δυσμενὴς ἐμοί.
ΜΗ. μή, πρός σε γονάτων τῆς τε νεογάμου κόρης.
ΚΡ. λόγους ἀναλοῖς· οὐ γὰρ ἂν πείσαις ποτέ.
ΜΗ. ἀλλ' ἐξελᾷς με κοὐδὲν αἰδέσει λιτάς;
ΚΡ. φιλῶ γὰρ οὐ σὲ μᾶλλον ἢ δόμους ἐμούς.
ΜΗ. ὦ πατρίς, ὥς σου κάρτα νῦν μνείαν ἔχω.
ΚΡ. πλὴν γὰρ τέκνων ἔμοιγε φίλτατον πολύ.
ΜΗ. φεῦ φεῦ, βροτοῖς ἔρωτες ὡς κακὸν μέγα.
ΚΡ. ὅπως ἄν, οἶμαι, καὶ παραστῶσιν τύχαι.
ΜΗ. Ζεῦ, μὴ λάθοι σε τῶνδ' ὃς αἴτιος κακῶν.
ΚΡ. ἕρπ', ὦ ματαία, καί μ' ἀπάλλαξον πόνων.
ΜΗ. πονοῦμεν ἡμεῖς κοὐ πόνων κεχρήμεθα.
ΚΡ. τάχ' ἐξ ὀπαδῶν χειρὸς ὠσθήσει βίᾳ.
ΜΗ. μὴ δῆτα τοῦτό γ', ἀλλά σ' αἰτοῦμαι, Κρέον—
ΚΡ. ὄχλον παρέξεις, ὡς ἔοικας, ὦ γύναι.
ΜΗ. φευξούμεθ'· οὐ τοῦθ' ἱκέτευσά σου τυχεῖν.
ΚΡ. τί δ' αὖ βιάζει κοὐκ ἀπαλλάσσει χθονός;
ΜΗ. μίαν με μεῖναι τήνδ' ἔασον ἡμέραν
καὶ ξυμπερᾶναι φροντίδ' ᾗ φευξούμεθα,
παισίν τ' ἀφορμὴν τοῖς ἐμοῖς, ἐπεὶ πατὴρ
οὐδὲν προτιμᾷ μηχανήσασθαι τέκνοις.
οἴκτειρε δ' αὐτούς· καὶ σύ τοι παίδων πατὴρ
πέφυκας· εἰκὸς δ' ἐστὶν εὔνοιάν σ' ἔχειν.
τοὐμοῦ γὰρ οὔ μοι φροντίς, εἰ φευξούμεθα,
κείνους δὲ κλαίω συμφορᾷ κεχρημένους.

ΚΡ. ἥκιστα τοὐμὸν λῆμ' ἔφυ τυραννικόν,
αἰδούμενος δὲ πολλὰ δὴ διέφθορα·
καὶ νῦν ὁρῶ μὲν ἐξαμαρτάνων, γύναι,
ὅμως δὲ τεύξει τοῦδε· προυννέπω δέ σοι,
εἴ σ' ἡ 'πιοῦσα λαμπὰς ὄψεται θεοῦ
καὶ παῖδας ἐντὸς τῆσδε τερμόνων χθονός,
θανεῖ· λέλεκται μῦθος ἀψευδὴς ὅδε.
[νῦν δ', εἰ μένειν δεῖ, μίμν' ἐφ' ἡμέραν μίαν·
οὐ γάρ τι δράσεις δεινὸν ὧν φόβος μ' ἔχει.]

ΧΟ. [δύστανε γύναι,] φεῦ φεῦ, μελέα
τῶν σῶν ἀχέων. ποῖ ποτε τρέψει;
τίνα πρὸς ξενίαν ἢ δόμον ἢ χθόνα
σωτῆρα κακῶν [ἐξευρήσεις];
ὡς εἰς ἄπορόν σε κλύδωνα θεός,
Μήδεια, κακῶν ἐπόρευσεν.

ΜΗ. κακῶς πέπρακται πανταχῇ. τίς ἀντερεῖ;
ἀλλ' οὔτι ταύτῃ ταῦτα· μὴ δοκεῖτέ πω.
ἔτ' εἴσ' ἀγῶνες τοῖς νεωστὶ νυμφίοις,
καὶ τοῖσι κηδεύσασιν οὐ σμικροὶ πόνοι.
δοκεῖς γὰρ ἄν με τόνδε θωπεῦσαί ποτε,
εἰ μή τι κερδαίνουσαν ἢ τεχνωμένην;
οὐδ' ἂν προσεῖπον οὐδ' ἂν ἡψάμην χεροῖν.
ὁ δ' εἰς τοσοῦτον μωρίας ἀφίκετο,
ὥστ' ἐξὸν αὐτῷ τἄμ' ἑλεῖν βουλεύματα
γῆς ἐκβαλόντι, τήνδ' ἐφῆκεν ἡμέραν
μεῖναί μ', ἐν ᾗ τρεῖς τῶν ἐμῶν ἐχθρῶν νεκροὺς
θήσω, πατέρα τε καὶ κόρην πόσιν τ' ἐμόν.
πολλὰς δ' ἔχουσα θανασίμους αὐτοῖς ὁδούς,
οὐκ οἶδ' ὁποίᾳ πρῶτον ἐγχειρῶ, φίλαι,
πότερον ὑφάψω δῶμα νυμφικὸν πυρί,

ἢ θηκτὸν ὤσω φάσγανον δι' ἥπατος,
σιγῇ δόμους εἰσβᾶσ' ἵν' ἔστρωται λέχος.
ἀλλ' ἕν τί μοι πρόσαντες· εἰ ληφθήσομαι
δόμους ὑπερβαίνουσα καὶ τεχνωμένη,
θανοῦσα θήσω τοῖς ἐμοῖς ἐχθροῖς γέλων.
κράτιστα τὴν εὐθεῖαν, ᾗ πεφύκαμεν
σοφοὶ μάλιστα, φαρμάκοις αὐτοὺς ἑλεῖν.
εἶεν·
καὶ δὴ τεθνᾶσι· τίς με δέξεται πόλις;
τίς γῆν ἄσυλον καὶ δόμους ἐχεγγύους
ξένος παρασχὼν ῥύσεται τοὐμὸν δέμας;
οὐκ ἔστι. μείνασ' οὖν ἔτι σμικρὸν χρόνον,
ἢν μέν τις ἡμῖν πύργος ἀσφαλὴς φανῇ,
δόλῳ μέτειμι τόνδε καὶ σιγῇ φόνον·
ἢν δ' ἐξελαύνῃ ξυμφορά μ' ἀμήχανος,
αὐτὴ ξίφος λαβοῦσα, κεἰ μέλλω θανεῖν,
κτενῶ σφε, τόλμης δ' εἶμι πρὸς τὸ καρτερόν.
οὐ γὰρ μὰ τὴν δέσποιναν ἣν ἐγὼ σέβω
μάλιστα πάντων καὶ ξυνεργὸν εἱλόμην,
Ἑκάτην, μυχοῖς ναίουσαν ἑστίας ἐμῆς,
χαίρων τις αὐτῶν τοὐμὸν ἀλγυνεῖ κέαρ.
πικροὺς δ' ἐγώ σφιν καὶ λυγροὺς θήσω γάμους,
πικρὸν δὲ κῆδος καὶ φυγὰς ἐμὰς χθονός.
ἀλλ' εἶα· φείδου μηδὲν ὧν ἐπίστασαι,
Μήδεια, βουλεύουσα καὶ τεχνωμένη·
ἕρπ' εἰς τὸ δεινόν· νῦν ἀγὼν εὐψυχίας.
ὁρᾷς ἃ πάσχεις· οὐ γέλωτα δεῖ σ' ὀφλεῖν
τοῖς Σισυφείοις τοῖσδ' Ἰάσονος γάμοις,
γεγῶσαν ἐσθλοῦ πατρὸς Ἡλίου τ' ἄπο.
ἐπίστασαι δέ· πρὸς δὲ καὶ πεφύκαμεν
γυναῖκες, εἰς μὲν ἔσθλ' ἀμηχανώταται,

κακῶν δὲ πάντων τέκτονες σοφώταται.

ΧΟ. ἄνω ποταμῶν ἱερῶν χωροῦσι παγαί, στρ. α΄.
καὶ δίκα καὶ πάντα πάλιν στρέφεται.
ἀνδράσι μὲν δόλιαι βουλαί, θεῶν δ'
οὐκέτι πίστις ἄραρεν.
τὰν δ' ἐμὰν εὔκλειαν ἔχειν βιοτὰν
στρέψουσι φᾶμαι·
ἔρχεται τιμὰ γυναικείῳ γένει·
οὐκέτι δυσκέλαδος φάμα γυναῖκας ἕξει.

μοῦσαι δὲ παλαιγενέων λήξουσ' ἀοιδᾶν ἀντιστρ. α΄.
τὰν ἐμὰν ὑμνεῦσαι ἀπιστοσύναν.
οὐ γὰρ ἐν ἁμετέρᾳ γνώμᾳ λύρας
ὤπασε θέσπιν ἀοιδὰν
Φοῖβος, ἁγήτωρ μελέων· ἐπεὶ ἀντ-
άχησ' ἂν ὕμνον
ἀρσένων γέννᾳ· μακρὸς δ' αἰὼν ἔχει
πολλὰ μὲν ἁμετέραν ἀνδρῶν τε μοῖραν εἰπεῖν.

σὺ δ' ἐκ μὲν οἴκων πατρίων ἔπλευσας στρ. β΄.
μαινομένᾳ κραδίᾳ, διδύμους ὁρίσασα πόντου
πέτρας· ἐπὶ δὲ ξένᾳ
ναίεις χθονί, τᾶς ἀνάνδρου
κοίτας ὀλέσασα λέκτρον,
τάλαινα, φυγὰς δὲ χώρας
ἄτιμος ἐλαύνει.

βέβακε δ' ὅρκων χάρις, οὐδ' ἔτ' αἰδὼς ἀντιστρ. β΄
Ἑλλάδι τᾷ μεγάλᾳ μένει, αἰθερία δ' ἀνέπτα.
σοὶ δ' οὔτε πατρὸς δόμοι,
δύστανε, μεθορμίσασθαι

μόχθων πάρα τῶν τε λέκτρων
ἄλλα βασίλεια κρείσσων
δόμοις ἐπανέστα.

ΙΑΣΩΝ.

οὐ νῦν κατεῖδον πρῶτον, ἀλλὰ πολλάκις
τραχεῖαν ὀργὴν ὡς ἀμήχανον κακόν.
σοὶ γὰρ παρὸν γῆν τήνδε καὶ δόμους ἔχειν
κούφως φερούσῃ κρεισσόνων βουλεύματα,
λόγων ματαίων εἵνεκ᾽ ἐκπεσεῖ χθονός.
κἀμοὶ μὲν οὐδὲν πρᾶγμα· μὴ παύσῃ ποτὲ
λέγουσ᾽ Ἰάσων ὡς κάκιστός ἐστ᾽ ἀνήρ·
ἃ δ᾽ εἰς τυράννους ἐστί σοι λελεγμένα,
πᾶν κέρδος ἡγοῦ ζημιουμένη φυγῇ.
κἀγὼ μὲν ἀεὶ βασιλέων θυμουμένων
ὀργὰς ἀφῄρουν καί σ᾽ ἐβουλόμην μένειν·
σὺ δ᾽ οὐκ ἀνιεῖς μωρίας, λέγουσ᾽ ἀεὶ
κακῶς τυράννους· τοιγὰρ ἐκπεσεῖ χθονός.
ὅμως δὲ κἀκ τῶνδ᾽ οὐκ ἀπειρηκὼς φίλοις
ἥκω, τὸ σὸν δὴ προσκοπούμενος, γύναι,
ὡς μήτ᾽ ἀχρήμων σὺν τέκνοισιν ἐκπέσῃς
μήτ᾽ ἐνδεής του· πόλλ᾽ ἐφέλκεται φυγὴ
κακὰ ξὺν αὐτῇ. καὶ γὰρ εἰ σύ με στυγεῖς,
οὐκ ἂν δυναίμην σοὶ κακῶς φρονεῖν ποτε.

ΜΗ. *ὦ παγκάκιστε, τοῦτο γάρ σ᾽ εἰπεῖν ἔχω*
γλώσσῃ μέγιστον εἰς ἀνανδρίαν κακόν,
ἦλθες πρὸς ἡμᾶς, ἦλθες ἔχθιστος γεγώς;
[*θεοῖς τε κἀμοὶ παντί τ᾽ ἀνθρώπων γένει;*]
οὔτοι θράσος τόδ᾽ ἐστὶν οὐδ᾽ εὐτολμία,
φίλους κακῶς δρῶντ᾽ εἶτ᾽ ἐναντίον βλέπειν,
ἀλλ᾽ ἡ μεγίστη τῶν ἐν ἀνθρώποις νόσων

πασῶν, ἀναίδει᾽· εὖ δ᾽ ἐποίησας μολών·
ἐγώ τε γὰρ λέξασα κουφισθήσομαι
ψυχὴν κακῶς σε καὶ σὺ λυπήσει κλύων.
ἐκ τῶν δὲ πρώτων πρῶτον ἄρξομαι λέγειν.
ἔσωσά σ᾽, ὡς ἴσασιν Ἑλλήνων ὅσοι
ταὐτὸν συνεισέβησαν Ἀργῷον σκάφος,
πεμφθέντα ταύρων πυρπνόων ἐπιστάτην
ζεύγλαισι καὶ σπεροῦντα θανάσιμον γύην·
δράκοντα δ᾽, ὃς πάγχρυσον ἀμπέχων δέρας
σπείραις ἔσῳζε πολυπλόκοις ἄυπνος ὤν,
κτείνασ᾽ ἀνέσχον σοὶ φάος σωτήριον.
αὐτὴ δὲ πατέρα καὶ δόμους προδοῦσ᾽ ἐμοὺς
τὴν Πηλιῶτιν εἰς Ἰωλκὸν ἱκόμην
σὺν σοί, πρόθυμος μᾶλλον ἢ σοφωτέρα,
Πελίαν τ᾽ ἀπέκτειν᾽, ὥσπερ ἄλγιστον θανεῖν,
παίδων ὕπ᾽ αὐτοῦ, πάντα δ᾽ ἐξεῖλον φόβον.
καὶ ταῦθ᾽ ὑφ᾽ ἡμῶν, ὦ κάκιστ᾽ ἀνδρῶν, παθὼν
προύδωκας ἡμᾶς, καινὰ δ᾽ ἐκτήσω λέχη,
παίδων γεγώτων· εἰ γὰρ ἦσθ᾽ ἄπαις ἔτι,
συγγνώστ᾽ ἂν ἦν σοι τοῦδ᾽ ἐρασθῆναι λέχους·
ὅρκων δὲ φρούδη πίστις, οὐδ᾽ ἔχω μαθεῖν
ἢ θεοὺς νομίζεις τοὺς τότ᾽ οὐκ ἄρχειν ἔτι,
ἢ καινὰ κεῖσθαι θέσμι᾽ ἀνθρώποις τὰ νῦν,
ἐπεὶ σύνοισθά γ᾽ εἰς ἔμ᾽ οὐκ εὔορκος ὤν.
φεῦ δεξιὰ χείρ, ἧς σὺ πόλλ᾽ ἐλαμβάνου,
καὶ τῶνδε γονάτων, ὡς μάτην κεχρώσμεθα
κακοῦ πρὸς ἀνδρός, ἐλπίδων δ᾽ ἡμάρτομεν.
ἄγ᾽, ὡς φίλῳ γὰρ ὄντι σοι κοινώσομαι—
δοκοῦσα μὲν τί πρός γε σοῦ πράξειν καλῶς;
ὅμως δ᾽· ἐρωτηθεὶς γὰρ αἰσχίων φανῇ—
νῦν ποῖ τράπωμαι; πότερα πρὸς πατρὸς δόμους,

οὓς σοὶ προδοῦσα καὶ πάτραν ἀφικόμην;
ἢ πρὸς ταλαίνας Πελιάδας; καλῶς γ' ἂν οὖν
δέξαιντό μ' οἴκοις ὧν πατέρα κατέκτανον.
ἔχει γὰρ οὕτω· τοῖς μὲν οἴκοθεν φίλοις
ἐχθρὰ καθέστηχ', οὓς δέ μ' οὐκ ἐχρῆν κακῶς
δρᾶν, σοὶ χάριν φέρουσα πολεμίους ἔχω.
τοιγάρ με πολλαῖς μακαρίαν ἀν' Ἑλλάδα
ἔθηκας ἀντὶ τῶνδε· θαυμαστὸν δέ σε
ἔχω πόσιν καὶ πιστὸν—ἢ τάλαιν' ἐγώ,
εἰ φεύξομαί γε γαῖαν ἐκβεβλημένη,
φίλων ἔρημος, σὺν τέκνοις μόνη μόνοις,
καλόν γ' ὄνειδος τῷ νεωστὶ νυμφίῳ,
πτωχοὺς ἀλᾶσθαι παῖδας ἥ τ' ἔσωσά σε.
ὦ Ζεῦ, τί δὴ χρυσοῦ μὲν ὃς κίβδηλος ᾖ
τεκμήρι' ἀνθρώποισιν ὤπασας σαφῆ,
ἀνδρῶν δ' ὅτῳ χρὴ τὸν κακὸν διειδέναι,
οὐδεὶς χαρακτὴρ ἐμπέφυκε σώματι;

ΧΟ. δεινή τις ὀργὴ καὶ δυσίατος πέλει,
ὅταν φίλοι φίλοισι συμβάλωσ' ἔριν.

ΙΑ. δεῖ μ', ὡς ἔοικε, μὴ κακὸν φῦναι λέγειν,
ἀλλ' ὥστε ναὸς κεδνὸν οἰακοστρόφον
ἄκροισι λαίφους κρασπέδοις ὑπεκδραμεῖν
τὴν σὴν στόμαργον, ὦ γύναι, γλωσσαλγίαν.
ἐγὼ δ', ἐπειδὴ καὶ λίαν πυργοῖς χάριν,
Κύπριν νομίζω τῆς ἐμῆς ναυκληρίας
σώτειραν εἶναι θεῶν τε κἀνθρώπων μόνην.
σοὶ δ' ἔστι μὲν νοῦς λεπτός, ἀλλ' ἐπίφθονος
λόγος διελθεῖν, ὡς Ἔρως σ' ἠνάγκασεν
τόξοις ἀφύκτοις τοὐμὸν ἐκσῶσαι δέμας.
ἀλλ' οὐκ ἀκριβῶς αὐτὸ θήσομαι λίαν·

ὅπῃ γὰρ οὖν ὤνησας, οὐ κακῶς ἔχει.
μείζω γε μέντοι τῆς ἐμῆς σωτηρίας
εἴληφας ἢ δέδωκας, ὡς ἐγὼ φράσω.
πρῶτον μὲν Ἑλλάδ' ἀντὶ βαρβάρου χθονὸς
γαῖαν κατοικεῖς καὶ δίκην ἐπίστασαι
νόμοις τε χρῆσθαι μὴ πρὸς ἰσχύος χάριν·
πάντες δέ σ' ᾔσθοντ' οὖσαν Ἕλληνες σοφὴν
καὶ δόξαν ἔσχες· εἰ δὲ γῆς ἐπ' ἐσχάτοις
ὅροισιν ᾤκεις, οὐκ ἂν ἦν λόγος σέθεν.
εἴη δ' ἔμοιγε μήτε χρυσὸς ἐν δόμοις,
μήτ' Ὀρφέως κάλλιον ὑμνῆσαι μέλος,
εἰ μὴ 'πίσημος ἡ τύχη γένοιτό μοι.
τοσαῦτα μέν σοι τῶν ἐμῶν πόνων πέρι
ἔλεξ'· ἅμιλλαν γὰρ σὺ προὔθηκας λόγων.
ἃ δ' εἰς γάμους μοι βασιλικοὺς ὠνείδισας,
ἐν τῷδε δείξω πρῶτα μὲν σοφὸς γεγώς,
ἔπειτα σώφρων, εἶτα σοὶ μέγας φίλος
καὶ παισὶ τοῖς ἐμοῖσιν· ἀλλ' ἔχ' ἥσυχος.
ἐπεὶ μετέστην δεῦρ' Ἰωλκίας χθονὸς
πολλὰς ἐφέλκων συμφορὰς ἀμηχάνους,
τί τοῦδ' ἂν εὕρημ' ηὗρον εὐτυχέστερον
ἢ παῖδα γῆμαι βασιλέως φυγὰς γεγώς;
οὐχ, ᾗ σὺ κνίζει, σὸν μὲν ἐχθαίρων λέχος,
καινῆς δὲ νύμφης ἱμέρῳ πεπληγμένος,
οὐδ' εἰς ἅμιλλαν πολύτεκνον σπουδὴν ἔχων·
ἅλις γὰρ οἱ γεγῶτες, οὐδὲ μέμφομαι·
ἀλλ' ὡς, τὸ μὲν μέγιστον, οἰκοῖμεν καλῶς
καὶ μὴ σπανιζοίμεσθα (γιγνώσκων ὅτι
πένητα φεύγει πᾶς τις ἐκποδὼν φίλος)
παῖδας δὲ θρέψαιμ' ἀξίως δόμων ἐμῶν,
σπείρας τ' ἀδελφοὺς τοῖσιν ἐκ σέθεν τέκνοις

εἰς ταὐτὸ θείην καὶ ξυναρτήσας γένος
εὐδαιμονοῖμεν. σοί τε γὰρ παίδων τί δεῖ,
ἐμοί τε λύει τοῖσι μέλλουσιν τέκνοις
τὰ ζῶντ' ὀνῆσαι. μῶν βεβούλευμαι κακῶς;
οὐδ' ἂν σὺ φαίης, εἴ σε μὴ κνίζοι λέχος.
ἀλλ' εἰς τοσοῦτον ἥκεθ' ὥστ' ὀρθουμένης
εὐνῆς γυναῖκες πάντ' ἔχειν νομίζετε,
ἢν δ' αὖ γένηται ξυμφορά τις εἰς λέχος,
τὰ λῷστα καὶ κάλλιστα πολεμιώτατα
τίθεσθε. χρῆν γὰρ ἄλλοθέν ποθεν βροτοὺς
παῖδας τεκνοῦσθαι, θῆλυ δ' οὐκ εἶναι γένος·
χοὕτως ἂν οὐκ ἦν οὐδὲν ἀνθρώποις κακόν.

ΧΟ. Ἰᾶσον, εὖ μὲν τούσδ' ἐκόσμησας λόγους·
ὅμως δ' ἔμοιγε, κεἰ παρὰ γνώμην ἐρῶ,
δοκεῖς προδοὺς σὴν ἄλοχον οὐ δίκαια δρᾶν.

ΜΗ. ἦ πολλὰ πολλοῖς εἰμι διάφορος βροτῶν.
ἐμοὶ γάρ, ὅστις ἄδικος ὢν σοφὸς λέγειν
πέφυκε, πλείστην ζημίαν ὀφλισκάνει·
γλώσσῃ γὰρ αὐχῶν τἄδικ' εὖ περιστελεῖν,
τολμᾷ πανουργεῖν· ἔστι δ' οὐκ ἄγαν σοφός.
ὡς καὶ σὺ μὴ νῦν εἰς ἔμ' εὐσχήμων γένῃ
λέγειν τε δεινός. ἓν γὰρ ἐκτενεῖ σ' ἔπος·
χρῆν σ', εἴπερ ἦσθα μὴ κακός, πείσαντά με
γαμεῖν γάμον τόνδ', ἀλλὰ μὴ σιγῇ φίλων.

ΙΑ. καλῶς γ' ἄν, οἶμαι, τῷδ' ὑπηρέτεις λόγῳ,
εἴ σοι γάμον κατεῖπον, ἥτις οὐδὲ νῦν
τολμᾷς μεθεῖναι καρδίας μέγαν χόλον.

ΜΗ. οὐ τοῦτό σ' εἶχεν, ἀλλὰ βάρβαρον λέχος
πρὸς γῆρας οὐκ εὔδοξον ἐξέβαινέ σοι.

ΙΑ. εὖ νῦν τόδ' ἴσθι, μὴ γυναικὸς εἵνεκα

γῆμαί με λέκτρα βασιλέων ἃ νῦν ἔχω,
ἀλλ', ὥσπερ εἶπον καὶ πάρος, σῶσαι θέλων
σὲ καὶ τέκνοισι τοῖς ἐμοῖς ὁμοσπόρους
φῦσαι τυράννους παῖδας, ἔρυμα δώμασιν.

ΜΗ. μή μοι γένοιτο λυπρὸς εὐδαίμων βίος,
μηδ' ὄλβος ὅστις τὴν ἐμὴν κνίζοι φρένα.

ΙΑ. οἶσθ' ὡς μετεύξει καὶ σοφωτέρα φανεῖ;
τὰ χρηστὰ μή σοι λυπρὰ φαινέσθω ποτέ,
μηδ' εὐτυχοῦσα δυστυχὴς εἶναι δόκει.

ΜΗ. ὕβριζ', ἐπειδὴ σοὶ μὲν ἔστ' ἀποστροφή,
ἐγὼ δ' ἔρημος τήνδε φευξοῦμαι χθόνα.

ΙΑ. αὐτὴ τάδ' εἵλου· μηδέν' ἄλλον αἰτιῶ.

ΜΗ. τί δρῶσα; μῶν γαμοῦσα καὶ προδοῦσά σε;

ΙΑ. ἀρὰς τυράννοις ἀνοσίους ἀρωμένη.

ΜΗ. καὶ σοῖς ἀραία γ' οὖσα τυγχάνω δόμοις.

ΙΑ. ὡς οὐ κρινοῦμαι τῶνδέ σοι τὰ πλείονα.
ἀλλ', εἴ τι βούλει παισὶν ἢ σαυτῆς φυγῇ
προσωφέλημα χρημάτων ἐμῶν λαβεῖν,
λέγ'· ὡς ἕτοιμος ἀφθόνῳ δοῦναι χερὶ
ξένοις τε πέμπειν σύμβολ', οἳ δράσουσί σ' εὖ.
καὶ ταῦτα μὴ θέλουσα μωρανεῖς, γύναι·
λήξασα δ' ὀργῆς κερδανεῖς ἀμείνονα.

ΜΗ. οὔτ' ἂν ξένοισι τοῖσι σοῖς χρησαίμεθ' ἄν,
οὔτ' ἄν τι δεξαίμεσθα, μηθ' ἡμῖν δίδου·
κακοῦ γὰρ ἀνδρὸς δῶρ' ὄνησιν οὐκ ἔχει.

ΙΑ. ἀλλ' οὖν ἐγὼ μὲν δαίμονας μαρτύρομαι,
ὡς πάνθ' ὑπουργεῖν σοί τε καὶ τέκνοις θέλω·
σοὶ δ' οὐκ ἀρέσκει τἀγάθ', ἀλλ' αὐθαδίᾳ
φίλους ἀπωθεῖ· τοιγὰρ ἀλγυνεῖ πλέον.

ΜΗ. χώρει· πόθῳ γὰρ τῆς νεοδμήτου κόρης
αἱρεῖ χρονίζων δωμάτων ἐξώπιος.

νύμφευ᾽· ἴσως γάρ, σὺν θεῷ δ᾽ εἰρήσεται,
γαμεῖς τοιοῦτον ὥστε σ᾽ ἀρνεῖσθαι γάμον.

ΧΟ. *ἔρωτες ὑπὲρ μὲν ἄγαν* *στρ. α΄.*
ἐλθόντες οὐκ εὐδοξίαν
οὐδ᾽ ἀρετὰν παρέδωκαν
ἀνδράσιν· εἰ δ᾽ ἅλις ἔλθοι
Κύπρις, οὐκ ἄλλα θεὸς εὔχαρις οὕτως.
μήποτ᾽, ὦ δέσποιν᾽, ἐπ᾽ ἐμοὶ χρυσέων τόξων ἐφείης
ἱμέρῳ χρίσασ᾽ ἄφυκτον οἰστόν.

στέργοι δέ με σωφροσύνα, *ἀντιστρ. α΄.*
δώρημα κάλλιστον θεῶν·
μηδέ ποτ᾽ ἀμφιλόγους ὀρ-
γὰς ἀκόρεστά τε νείκη
θυμὸν ἐκπλήξασ᾽ ἑτέροις ἐπὶ λέκτροις
προσβάλοι δεινὰ Κύπρις, ἀπτολέμους δ᾽ εὐνὰς
σεβίζουσ᾽
ὀξύφρων κρίνοι λέχη γυναικῶν.

ὦ πατρίς, ὦ δώματα, μὴ *στρ. β΄.*
δῆτ᾽ ἄπολις γενοίμαν
τὸν ἀμηχανίας ἔχουσα
δυσπέρατον αἰῶν᾽,
οἰκτρότατον ἀχέων.
θανάτῳ θανάτῳ πάρος δαμείην
ἁμέραν τάνδ᾽ ἐξανύσασα· μό-
χθων δ᾽ οὐκ ἄλλος ὕπερθεν ἢ
γᾶς πατρίας στέρεσθαι.

εἴδομεν, οὐκ ἐξ ἑτέρων *ἀντιστρ. β΄.*
μῦθον ἔχω φράσασθαι·
σὲ γὰρ οὐ πόλις, οὐ φίλων τις

ᾤκτισεν παθοῦσαν
δεινότατα παθέων.
ἀχάριστος ὄλοιθ', ὅτῳ πάρεστιν
μὴ φίλους τιμᾶν καθαρὰν ἀνοί-
ξαντα κλῇδα φρενῶν· ἐμοὶ
μὲν φίλος οὔποτ' ἔσται.

ΑΙΓΕΥΣ.

Μήδεια, χαῖρε· τοῦδε γὰρ προοίμιον
κάλλιον οὐδεὶς οἶδε προσφωνεῖν φίλους.
ΜΗ. ὦ χαῖρε καὶ σύ, παῖ σοφοῦ Πανδίονος,
Αἰγεῦ. πόθεν γῆς τῆσδ' ἐπιστρωφᾷ πέδον;
ΑΙ. Φοίβου παλαιὸν ἐκλιπὼν χρηστήριον.
ΜΗ. τί δ' ὀμφαλὸν γῆς θεσπιῳδὸν ἐστάλης;
ΑΙ. παίδων ἐρευνῶν σπέρμ' ὅπως γένοιτό μοι.
ΜΗ. πρὸς θεῶν, ἄπαις γὰρ δεῦρ' ἀεὶ τείνεις βίον;
ΑΙ. ἄπαιδές ἐσμεν δαίμονός τινος τύχῃ.
ΜΗ. δάμαρτος οὔσης, ἢ λέχους ἄπειρος ὤν;
ΑΙ. οὐκ ἐσμὲν εὐνῆς ἄζυγες γαμηλίου.
ΜΗ. τί δῆτα Φοῖβος εἶπέ σοι παίδων πέρι;
ΑΙ. σοφώτερ' ἢ κατ' ἄνδρα συμβαλεῖν ἔπη.
ΜΗ. θέμις μὲν ἡμᾶς χρησμὸν εἰδέναι θεοῦ;
ΑΙ. μάλιστ', ἐπεί τοι καὶ σοφῆς δεῖται φρενός.
ΜΗ. τί δῆτ' ἔχρησε; λέξον, εἰ θέμις κλύειν.
ΑΙ. ἀσκοῦ με τὸν προύχοντα μὴ λῦσαι πόδα,
ΜΗ. πρὶν ἂν τί δράσῃς ἢ τίν' ἐξίκῃ χθόνα;
ΑΙ. πρὶν ἂν πατρῷαν αὖθις ἑστίαν μόλω.
ΜΗ. σὺ δ' ὡς τί χρῄζων τήνδε ναυστολεῖς χθόνα;
ΑΙ. Πιτθεύς τις ἔστι, γῆς ἄναξ Τροιζηνίας.
ΜΗ. παῖς, ὡς λέγουσι, Πέλοπος εὐσεβέστατος.
ΑΙ. τούτῳ θεοῦ μάντευμα κοινῶσαι θέλω.

ΜΗ. σοφὸς γὰρ ἀνὴρ καὶ τρίβων τὰ τοιάδε.
ΑΙ. κἀμοί γε πάντων φίλτατος δορυξένων.
ΜΗ. ἀλλ' εὐτυχοίης καὶ τύχοις ὅσων ἐρᾷς.
ΑΙ. τί γὰρ σὸν ὄμμα χρώς τε συντέτηχ' ὅδε;
ΜΗ. Αἰγεῦ, κάκιστός ἐστί μοι πάντων πόσις.
ΑΙ. τί φῄς; σαφῶς μοι σὰς φράσον δυσθυμίας.
ΜΗ. ἀδικεῖ μ' Ἰάσων οὐδὲν ἐξ ἐμοῦ παθών.
ΑΙ. τί χρῆμα δράσας; φράζε μοι σαφέστερον.
ΜΗ. γυναῖκ' ἐφ' ἡμῖν δεσπότιν δόμων ἔχει.
ΑΙ. οὔ που τετόλμηκ' ἔργον αἴσχιστον τόδε;
ΜΗ. σάφ' ἴσθ'· ἄτιμοι δ' ἐσμὲν οἱ πρὸ τοῦ φίλοι.
ΑΙ. πότερον ἐρασθεὶς ἢ σὸν ἐχθαίρων λέχος;
ΜΗ. μέγαν γ' ἔρωτα, πιστὸς οὐκ ἔφυ φίλοις.
ΑΙ. ἴτω νυν, εἴπερ, ὡς λέγεις, ἐστὶν κακός.
ΜΗ. ἀνδρῶν τυράννων κῆδος ἠράσθη λαβεῖν.
ΑΙ. δίδωσι δ' αὐτῷ τίς; πέραινέ μοι λόγον.
ΜΗ. Κρέων, ὃς ἄρχει τῆσδε γῆς Κορινθίας.
ΑΙ. συγγνωστὰ μἐντἄρ' ἦν σε λυπεῖσθαι, γύναι.
ΜΗ. ὄλωλα· καὶ πρός γ' ἐξελαύνομαι χθονός.
ΑΙ. πρὸς τοῦ; τόδ' ἄλλο καινὸν αὖ λέγεις κακόν.
ΜΗ. Κρέων μ' ἐλαύνει φυγάδα γῆς Κορινθίας.
ΑΙ. ἐᾷ δ' Ἰάσων; οὐδὲ ταῦτ' ἐπῄνεσα.
ΜΗ. λόγῳ μὲν οὐχί, καρτερεῖν δὲ βούλεται.
ἀλλ' ἄντομαί σε τῆσδε πρὸς γενειάδος
γονάτων τε τῶν σῶν, ἱκεσία τε γίγνομαι,
οἴκτειρον οἴκτειρόν με τὴν δυσδαίμονα
καὶ μή μ' ἔρημον ἐκπεσοῦσαν εἰσίδῃς,
δέξαι δὲ χώρᾳ καὶ δόμων ἐφέστιον.
οὕτως ἔρως σοι πρὸς θεῶν τελεσφόρος
γένοιτο παίδων, καὐτὸς ὄλβιος θάνοις.
εὕρημα δ' οὐκ οἶσθ' οἷον ηὕρηκας τόδε·

παύσω σ' ἄτεκνον ὄντα καὶ παίδων γονὰς
σπεῖραί σε θήσω· τοιάδ' οἶδα φάρμακα.

ΑΙ. πολλῶν ἕκατι τήνδε σοι δοῦναι χάριν,
γύναι, πρόθυμός εἰμι, πρῶτα μὲν θεῶν,
ἔπειτα παίδων ὧν ἐπαγγέλλει γονάς·
εἰς τοῦτο γὰρ δὴ φροῦδός εἰμι πᾶς ἐγώ.
οὕτω δ' ἔχει μοι· σοῦ μὲν ἐλθούσης χθόνα,
πειράσομαί σου προξενεῖν, δίκαιος ὤν.
τοσόνδε μέντοι σοι προσημαίνω, γύναι·
ἐκ τῆσδε μὲν γῆς οὔ σ' ἄγειν βουλήσομαι,
αὐτὴ δ' ἐάνπερ εἰς ἐμοὺς ἔλθῃς δόμους,
μενεῖς ἄσυλος κοὔ σε μὴ μεθῶ τινι.
ἐκ τῆσδε δ' αὐτὴ γῆς ἀπαλλάσσου πόδα·
ἀναίτιος γὰρ καὶ ξένοις εἶναι θέλω.

ΜΗ. ἔσται τάδ'· ἀλλὰ πίστις εἰ γένοιτό μοι
τούτων, ἔχοιμ' ἂν πάντα πρὸς σέθεν καλῶς.

ΑΙ. μῶν οὐ πέποιθας; ἢ τί σοι τὸ δυσχερές;

ΜΗ. πέποιθα· Πελίου δ' ἐχθρός ἐστί μοι δόμος
Κρέων τε; τούτοις, ὁρκίοισι μὲν ζυγείς,
ἄγουσιν οὐ μεθεῖ' ἂν ἐκ γαίας ἐμέ·
λόγοις δὲ συμβὰς κοὐ θεῶν ἐνώμοτος
φίλος γένοι' ἄν, κἀπικηρυκεύματα
τάχ' ἂν πίθοι σε· τἀμὰ μὲν γὰρ ἀσθενῆ,
τοῖς δ' ὄλβος ἐστὶ καὶ δόμος τυραννικός.

ΑΙ. πολλὴν ἔδειξας, ὦ γύναι, προμηθίαν·
ἀλλ', εἰ δοκεῖ σοι, δρᾶν τάδ' οὐκ ἀφίσταμαι.
ἐμοί τε γὰρ τάδ' ἐστὶν ἀσφαλέστατα,
σκῆψίν τιν' ἐχθροῖς σοῖς ἔχοντα δεικνύναι,
τὸ σόν τ' ἄραρε μᾶλλον· ἐξηγοῦ θεούς.

ΜΗ. ὄμνυ πέδον Γῆς πατέρα θ' Ἥλιον πατρὸς
τοὐμοῦ θεῶν τε συντιθεὶς ἅπαν γένος.

ΑΙ. τί χρῆμα δράσειν ἢ τί μὴ δράσειν; λέγε.
ΜΗ. μήτ' αὐτὸς ἐκ γῆς σῆς ἔμ' ἐκβαλεῖν ποτε,
μήτ' ἄλλος ἤν τις τῶν ἐμῶν ἐχθρῶν ἄγειν
χρῄζῃ, μεθήσειν ζῶν ἑκουσίῳ τρόπῳ.
ΑΙ. ὄμνυμι Γαίας δάπεδον Ἡλίου τε φῶς
θεούς τε πάντας ἐμμενεῖν ἅ σου κλύω.
ΜΗ. ἀρκεῖ· τί δ' ὅρκῳ τῷδε μὴ 'μμένων πάθοις;
ΑΙ. ἃ τοῖσι δυσσεβοῦσι γίγνεται βροτῶν.
ΜΗ. χαίρων πορεύου· πάντα γὰρ καλῶς ἔχει.
κἀγὼ πόλιν σὴν ὡς τάχιστ' ἀφίξομαι,
πράξασ' ἃ μέλλω καὶ τυχοῦσ' ἃ βούλομαι.

ΧΟ. ἀλλά σ' ὁ Μαίας πομπαῖος ἄναξ
πελάσειε δόμοις, ὧν τ' ἐπίνοιαν
σπεύδεις κατέχων πράξειας, ἐπεὶ
γενναῖος ἀνήρ,
Αἰγεῦ, παρ' ἐμοὶ δεδόκησαι.

ΜΗ. ὦ Ζεῦ Δίκη τε Ζηνὸς Ἡλίου τε φῶς,
νῦν καλλίνικοι τῶν ἐμῶν ἐχθρῶν, φίλαι,
γενησόμεσθα, κεἰς ὁδὸν βεβήκαμεν·
νῦν δ' ἐλπὶς ἐχθροὺς τοὺς ἐμοὺς τίσειν δίκην.
οὗτος γὰρ ἁνήρ, ᾗ μάλιστ' ἐκάμνομεν,
λιμὴν πέφανται τῶν ἐμῶν βουλευμάτων·
ἐκ τοῦδ' ἀναψόμεσθα πρυμνήτην κάλων,
μολόντες ἄστυ καὶ πόλισμα Παλλάδος.
ἤδη δὲ πάντα τἀμά σοι βουλεύματα
λέξω· δέχου δὲ μὴ πρὸς ἡδονὴν λόγους.
πέμψασ' ἐμῶν τιν' οἰκετῶν Ἰάσονα
εἰς ὄψιν ἐλθεῖν τὴν ἐμὴν αἰτήσομαι·
μολόντι δ' αὐτῷ μαλθακοὺς λέξω λόγους,
ὡς καὶ δοκεῖ μοι ταῦτα καὶ καλῶς ἔχει,

[γάμους τυράννων οὓς προδοὺς ἡμᾶς ἔχει
καὶ ξύμφορ' εἶναι καὶ καλῶς ἐγνωσμένα·]
παῖδας δὲ μεῖναι τοὺς ἐμοὺς αἰτήσομαι,
οὐχ ὡς λιποῦσ' ἂν πολεμίας ἐπὶ χθονός,
ἐχθροῖσι παῖδας τοὺς ἐμοὺς καθυβρίσαι,
ἀλλ' ὡς δόλοισι παῖδα βασιλέως κτάνω.
πέμψω γὰρ αὐτοὺς δῶρ' ἔχοντας ἐν χεροῖν
νύμφῃ φέροντας, δῆθεν ὥστ' οἰκεῖν χθόνα.
λεπτόν τε πέπλον καὶ πλόκον χρυσήλατον·
κἄνπερ λαβοῦσα κόσμον ἀμφιθῇ χροΐ,
κακῶς ὀλεῖται πᾶς θ' ὃς ἂν θίγῃ κόρης·
τοιοῖσδε χρίσω φαρμάκοις δωρήματα.
ἐνταῦθα μέντοι τόνδ' ἀπαλλάσσω λόγον·
ᾤμωξα δ' οἷον ἔργον ἔστ' ἐργαστέον
τοὐντεῦθεν ἡμῖν· τέκνα γὰρ κατακτενῶ
τἄμ'· οὔτις ἔστιν ὅστις ἐξαιρήσεται·
δόμον τε πάντα συγχέασ' Ἰάσονος
ἔξειμι γαίας, φιλτάτων παίδων φόνον
φεύγουσα καὶ τλᾶσ' ἔργον ἀνοσιώτατον.
οὐ γὰρ γελᾶσθαι τλητὸν ἐξ ἐχθρῶν, φίλαι.
ἴτω· τί μοι ζῆν κέρδος; οὔτε μοι πατρὶς
οὔτ' οἶκος ἔστιν οὔτ' ἀποστροφὴ κακῶν.
ἡμάρτανον τόθ' ἡνίκ' ἐξελίμπανον
δόμους πατρῴους, ἀνδρὸς Ἕλληνος λόγοις
πεισθεῖσ', ὃς ἡμῖν σὺν θεῷ τίσει δίκην.
οὔτ' ἐξ ἐμοῦ γὰρ παῖδας ὄψεταί ποτε
ζῶντας τὸ λοιπόν, οὔτε τῆς νεοζύγου
νύμφης τεκνώσει παῖδ', ἐπεὶ κακὴν κακῶς
θανεῖν σφ' ἀνάγκη τοῖς ἐμοῖσι φαρμάκοις.
μηδείς με φαύλην κἀσθενῆ νομιζέτω
μηδ' ἡσυχαίαν, ἀλλὰ θατέρου τρόπου,

βαρεῖαν ἐχθροῖς καὶ φίλοισιν εὐμενῆ·
τῶν γὰρ τοιούτων εὐκλεέστατος βίος.

ΧΟ. ἐπείπερ ἡμῖν τόνδ' ἐκοίνωσας λόγον,
σέ τ' ὠφελεῖν θέλουσα καὶ νόμοις βροτῶν
ξυλλαμβάνουσα δρᾶν σ' ἀπεννέπω τάδε.

ΜΗ. οὐκ ἔστιν ἄλλως· σοὶ δὲ συγγνώμη λέγειν
τάδ' ἐστί, μὴ πάσχουσαν, ὡς ἐγώ, κακῶς.

ΧΟ. ἀλλὰ κτανεῖν σὸν σπέρμα τολμήσεις, γύναι;

ΜΗ. οὕτω γὰρ ἂν μάλιστα δηχθείη πόσις.

ΧΟ. σὺ δ' ἂν γένοιό γ' ἀθλιωτάτη γυνή.

ΜΗ. ἴτω· περισσοὶ πάντες οὑν μέσῳ λόγοι.
ἀλλ' εἶα χώρει καὶ κόμιζ' Ἰάσονα·
εἰς πάντα γὰρ δὴ σοὶ τὰ πιστὰ χρώμεθα.
λέξῃς δὲ μηδὲν τῶν ἐμοὶ δεδογμένων,
εἴπερ φρονεῖς εὖ δεσπόταις, γυνή τ' ἔφυς.

ΧΟ. Ἐρεχθεΐδαι τὸ παλαιὸν ὄλβιοι *στρ. α'.*
καὶ θεῶν παῖδες μακάρων, ἱερᾶς
χώρας ἀπορθήτου τ' ἄπο φερβόμενοι
κλεινοτάταν σοφίαν, αἰεὶ διὰ λαμπροτάτου
βαίνοντες ἁβρῶς αἰθέρος, ἔνθα ποθ' ἁγνὰς
ἐννέα Πιερίδας Μούσας λέγουσι
ξανθὰν Ἁρμονίαν φυτεῦσαι·

τοῦ καλλινάου παρὰ Κηφισοῦ ῥοαῖς, *ἀντιστρ. α'.*
τὰς Κύπριν κλῄζουσιν ἀφυσσαμέναν
χώρας καταπνεῦσαι μετρίας ἀνέμων
ἡδυπνόους αὔρας· αἰεὶ δ' ἐπιβαλλομέναν
χαίταισιν εὐώδη ῥοδέων πλόκον ἀνθέων
τᾷ σοφίᾳ παρέδρους πέμπειν ἔρωτας,
παντοίας ἀρετᾶς ξυνεργούς.

πῶς οὖν ἱερῶν ποταμῶν *στρ. β'.*
ἢ πόλις ἢ φίλων
πόμπιμός σε χώρα
τὰν παιδολέτειραν ἕξει,
τὰν οὐχ ὁσίαν, μετ' ἄλλων;
σκέψαι τεκέων πλαγάν,
σκέψαι φόνον οἷον αἴρει.
μή, πρὸς γονάτων σε πάντῃ
πάντως ἱκετεύομεν,
τέκνα φονεύσῃς.

πόθεν θράσος ἢ φρενὸς ἢ *ἀντιστρ. β'.*
χειρὶ τέκνων σέθεν
καρδίᾳ τε λήψει
δεινὰν προσάγουσα τόλμαν;
πῶς δ' ὄμματα προσβαλοῦσα
τέκνοις ἄδακρυν μοῖραν
σχήσεις φόνου; οὐ δυνάσει,
παίδων ἱκετᾶν πιτνόντων,
τέγξαι χέρα φοινίαν
τλάμονι θυμῷ.

ΙΑ. ἥκω κελευσθείς· καὶ γὰρ οὖσα δυσμενὴς
οὔ τἂν ἁμάρτοις τοῦδέ γ', ἀλλ' ἀκούσομαι
τί χρῆμα βούλει καινὸν ἐξ ἐμοῦ, γύναι.
ΜΗ. Ἰᾶσον, αἰτοῦμαί σε τῶν εἰρημένων
συγγνώμον' εἶναι· τὰς δ' ἐμὰς ὀργὰς φέρειν
εἰκός σ', ἐπεὶ νῷν πόλλ' ὑπείργασται φίλα.
ἐγὼ δ' ἐμαυτῇ διὰ λόγων ἀφικόμην,
κἀλοιδόρησα· σχετλία, τί μαίνομαι
καὶ δυσμεναίνω τοῖσι βουλεύουσιν εὖ,
ἐχθρὰ δὲ γαίας κοιράνοις καθίσταμαι
πόσει θ', ὃς ἡμῖν δρᾷ τὰ συμφορώτατα,

γήμας τύραννον καὶ κασιγνήτους τέκνοις
ἐμοῖς φυτεύων; οὐκ ἀπαλλαχθήσομαι
θυμοῦ (τί πάσχω;) θεῶν ποριζόντων καλῶς;
οὐκ εἰσὶ μέν μοι παῖδες, οἶδα δὲ χθόνα
φεύγοντας ἡμᾶς καὶ σπανίζοντας φίλων;
ταῦτ᾽ ἐννοήσασ᾽ ᾐσθόμην ἀβουλίαν
πολλὴν ἔχουσα καὶ μάτην θυμουμένη.
νῦν οὖν ἐπαινῶ σωφρονεῖν τέ μοι δοκεῖς
κῆδος τόδ᾽ ἡμῖν προσλαβών, ἐγὼ δ᾽ ἄφρων,
ᾗ χρῆν μετεῖναι τῶνδε τῶν βουλευμάτων
καὶ ξυμπεραίνειν, καὶ παρεστάναι λέχει
νύμφην τε κηδεύουσαν ἥδεσθαι σέθεν.
ἀλλ᾽ ἐσμὲν οἷόν ἐσμεν, οὐκ ἐρῶ κακόν,
γυναῖκες· οὔκουν χρῆν σ᾽ ὁμοιοῦσθαι κακοῖς,
οὐδ᾽ ἀντιτείνειν νήπι᾽ ἀντὶ νηπίων.
παριέμεσθα, καί φαμεν κακῶς φρονεῖν
τότ᾽, ἀλλ᾽ ἄμεινον νῦν βεβούλευμαι τόδε.
ὦ τέκνα τέκνα, δεῦτε, λείπετε στέγας,
ἐξέλθετ᾽, ἀσπάσασθε καὶ προσείπατε
πατέρα μεθ᾽ ἡμῶν, καὶ διαλλάχθηθ᾽ ἅμα
τῆς πρόσθεν ἔχθρας εἰς φίλους μητρὸς μέτα·
σπονδαὶ γὰρ ἡμῖν καὶ μεθέστηκεν χόλος.
λάβεσθε χειρὸς δεξιᾶς·—οἴμοι, κακῶν
ὡς ἐννοοῦμαι δή τι τῶν κεκρυμμένων—
ἆρ᾽, ὦ τέκν᾽, οὕτω καὶ πολὺν ζῶντες χρόνον
φίλην ὀρέξετ᾽ ὠλένην; τάλαιν᾽ ἐγώ,
ὡς ἀρτίδακρύς εἰμι καὶ φόβου πλέα.
χρόνῳ δὲ νεῖκος πατρὸς ἐξαιρουμένη
ὄψιν τέρειναν τήνδ᾽ ἔπλησα δακρύων.

ΧΟ. κἀμοὶ κατ᾽ ὄσσων χλωρὸν ὡρμήθη δάκρυ·
καὶ μὴ προβαίη μεῖζον ἢ τὸ νῦν κακόν.

ΙΑ. αἰνῶ, γύναι, τάδ', οὐδ' ἐκεῖνα μέμφομαι·
εἰκὸς γὰρ ὀργὰς θῆλυ ποιεῖσθαι γένος,
γάμους παρεμπολῶντ' ἐπεισάκτους πόσιν.
ἀλλ' εἰς τὸ λῷον σὸν μεθέστηκεν κέαρ,
ἔγνως δὲ τὴν νικῶσαν ἀλλὰ τῷ χρόνῳ
βουλήν· γυναικὸς ἔργα ταῦτα σώφρονος.
ὑμῖν δέ, παῖδες, οὐκ ἀφροντίστως πατὴρ
πολλὴν ἔθηκε σὺν θεοῖς προμηθίαν·
οἶμαι γὰρ ὑμᾶς τῆσδε γῆς Κορινθίας
τὰ πρῶτ' ἔσεσθαι σὺν κασιγνήτοις ἔτι.
ἀλλ' αὐξάνεσθε· τἄλλα δ' ἐξεργάζεται
πατήρ τε καὶ θεῶν ὅστις ἐστὶν εὐμενής·
ἴδοιμι δ' ὑμᾶς εὐτραφεῖς ἥβης τέλος
μολόντας, ἐχθρῶν τῶν ἐμῶν ὑπερτέρους.
αὕτη, τί χλωροῖς δακρύοις τέγγεις κόρας,
στρέψασα λευκὴν ἔμπαλιν παρηίδα,
κοὐκ ἀσμένη τόνδ' ἐξ ἐμοῦ δέχῃ λόγον;
ΜΗ. οὐδέν· τέκνων τῶνδ' ἐννοουμένη πέρι.
ΙΑ. θάρσει νυν· εὖ γὰρ τῶνδε θήσομαι πέρι.
ΜΗ. δράσω τάδ'· οὔτοι σοῖς ἀπιστήσω λόγοις·
γυνὴ δὲ θῆλυ κἀπὶ δακρύοις ἔφυ.
ΙΑ. τί δή, τάλαινα, τοῖσδ' ἐπιστένεις τέκνοις;
ΜΗ. ἔτικτον αὐτούς· ζῆν δ' ὅτ' ἐξηύχου τέκνα,
εἰσῆλθέ μ' οἶκτος, εἰ γενήσεται τάδε.
ἀλλ' ὧνπερ εἵνεκ' εἰς ἐμοὺς ἥκεις λόγους,
τὰ μὲν λέλεκται, τῶν δ' ἐγὼ μνησθήσομαι.
ἐπεὶ τυράννοις γῆς μ' ἀποστεῖλαι δοκεῖ,
κἀμοὶ τάδ' ἐστὶ λῷστα, γιγνώσκω καλῶς,
μήτ' ἐμποδὼν σοὶ μήτε κοιράνοις χθονὸς
ναίειν, δοκῶ γὰρ δυσμενὴς εἶναι δόμοις,
ἡμεῖς μὲν ἐκ γῆς τῆσδ' ἀπαροῦμεν φυγῇ,

παῖδες δ' ὅπως ἂν ἐκτραφῶσι σῇ χερί,
αἰτοῦ Κρέοντα τήνδε μὴ φεύγειν χθόνα.
ΙΑ. οὐκ οἶδ' ἂν εἰ πείσαιμι, πειρᾶσθαι δὲ χρή.
ΜΗ. σὺ δ' ἀλλὰ σὴν κέλευσον αἰτεῖσθαι πατρὸς
γυναῖκα παῖδας τήνδε μὴ φεύγειν χθόνα.
ΙΑ. μάλιστα, καὶ πείσειν γε δοξάζω σφ' ἐγώ.
ΜΗ. εἴπερ γυναικῶν ἐστι τῶν ἄλλων μία.
συλλήψομαι δὲ τοῦδέ σοι κἀγὼ πόνου·
πέμψω γὰρ αὐτῇ δῶρ' ἃ καλλιστεύεται
τῶν νῦν ἐν ἀνθρώποισιν, οἶδ' ἐγώ, πολύ,
λεπτόν τε πέπλον καὶ πλόκον χρυσήλατον,
παῖδας φέροντας. ἀλλ' ὅσον τάχος χρεὼν
κόσμον κομίζειν δεῦρο προσπόλων τινά.
εὐδαιμονήσει δ' οὐχ ἕν, ἀλλὰ μυρία,
ἀνδρός τ' ἀρίστου σοῦ τυχοῦσ' ὁμευνέτου,
κεκτημένη τε κόσμον ὅν ποθ' Ἥλιος
πατρὸς πατὴρ δίδωσιν ἐκγόνοισιν οἷς.
λάζυσθε φερνὰς τάσδε, παῖδες, εἰς χέρας,
καὶ τῇ τυράννῳ μακαρίᾳ νύμφῃ δότε
φέροντες· οὔτοι δῶρα μεμπτὰ δέξεται.
ΙΑ. τί δ', ὦ ματαία, τῶνδε σὰς κενοῖς χέρας;
δοκεῖς σπανίζειν δῶμα βασιλικὸν πέπλων,
δοκεῖς δὲ χρυσοῦ; σῷζε, μὴ δίδου τάδε.
εἴπερ γὰρ ἡμᾶς ἀξιοῖ λόγου τινὸς
γυνή, προθήσει χρημάτων, σάφ' οἶδ' ἐγώ.
ΜΗ. μή μοι σύ· πείθειν δῶρα καὶ θεοὺς λόγος·
χρυσὸς δὲ κρείσσων μυρίων λόγων βροτοῖς.
κείνης ὁ δαίμων, κεῖνα νῦν αὔξει θεός,
νέα τυραννεῖ· τῶν δ' ἐμῶν παίδων φυγὰς
ψυχῆς ἂν ἀλλαξαίμεθ', οὐ χρυσοῦ μόνον.
ἀλλ', ὦ τέκν', εἰσελθόντε πλουσίους δόμους,

πατρὸς νέαν γυναῖκα δεσπότιν δ' ἐμὴν
ἱκετεύετ', ἐξαιτεῖσθε μὴ φεύγειν χθόνα,
κόσμον διδόντες· τοῦδε γὰρ μάλιστα δεῖ,
εἰς χεῖρ' ἐκείνην δῶρα δέξασθαι τάδε.
ἴθ' ὡς τάχιστα· μητρὶ δ' ὧν ἐρᾷ τυχεῖν
εὐάγγελοι γένοισθε πράξαντες καλῶς.

ΧΟ. νῦν ἐλπίδες οὐκέτι μοι παίδων ζόας, στρ. α΄.
οὐκέτι· στείχουσι γὰρ ἐς φόνον ἤδη.
δέξεται νύμφα χρυσέων ἀναδεσμᾶν
δέξεται δύστανος ἄταν·
ξανθᾷ δ' ἀμφὶ κόμᾳ θήσει τὸν Ἅιδα
κόσμον αὐτὰ χεροῖν λαβοῦσα.

πείσει χάρις ἀμβρόσιός τ' αὐγὰ πέπλον ἀντιστρ. α΄.
χρυσότευκτόν τε στέφανον περιθέσθαι·
νερτέροις δ' ἤδη πάρα νυμφοκομήσει.
τοῖον εἰς ἕρκος πεσεῖται
καὶ μοῖραν θανάτου δύστανος· ἄταν δ'
οὐχ ὑπεκφεύξεται ⏑ – ⏓.

σὺ δ', ὦ τάλαν, ὦ κακόνυμφε κηδεμὼν τυράννων, στρ. β΄.
παισὶν οὐ κατειδὼς
ὄλεθρον βιοτᾷ προσάγεις ἀλόχῳ
τε σᾷ στυγερὸν θάνατον.
δύστανε μοίρας, ὅσον παροίχει.

μεταστένομαι δὲ σὸν ἄλγος, ὦ τάλαινα παίδων ἀντιστρ. β΄.
μᾶτερ, ἃ φονεύσεις
τέκνα νυμφιδίων ἕνεκεν λεχέων,
ἅ σοι προλιπὼν ἀνόμως

ἄλλᾳ ξυνοικεῖ πόσις συνεύνῳ.

ΠΑΙ. δέσποιν᾽, ἀφεῖνται παῖδες οἵδε σοὶ φυγῆς,
καὶ δῶρα νύμφη βασιλὶς ἀσμένη χεροῖν
ἐδέξατ᾽· εἰρήνη δὲ τἀκεῖθεν τέκνοις.
ἔα.
τί συγχυθεῖσ᾽ ἕστηκας ἡνίκ᾽ εὐτυχεῖς
[τί σὴν ἔστρεψας ἔμπαλιν παρηίδα]
κοὐκ ἀσμένη τόνδ᾽ ἐξ ἐμοῦ δέχει λόγον;
ΜΗ. αἰαῖ.
ΠΑΙ. τάδ᾽ οὐ ξυνῳδὰ τοῖσιν ἐξηγγελμένοις.
ΜΗ. αἰαῖ μάλ᾽ αὖθις.
ΠΑΙ. μῶν τιν᾽ ἀγγέλλων τύχην
οὐκ οἶδα, δόξης δ᾽ ἐσφάλην εὐαγγέλου;
ΜΗ. ἤγγειλας οἷ᾽ ἤγγειλας· οὐ σὲ μέμφομαι.
ΠΑΙ. τί δαὶ κατηφὲς ὄμμα καὶ δακρυρροεῖς;
ΜΗ. πολλή μ᾽ ἀνάγκη, πρέσβυ· ταῦτα γὰρ θεοὶ
κἀγὼ κακῶς φρονοῦσ᾽ ἐμηχανησάμην.
ΠΑΙ. θάρσει· κάτει τοι καὶ σὺ πρὸς τέκνων ἔτι.
ΜΗ. ἄλλους κατάξω πρόσθεν ἡ τάλαιν᾽ ἐγώ.
ΠΑΙ. οὔτοι μόνη σὺ σῶν ἀπεζύγης τέκνων·
κούφως φέρειν χρὴ θνητὸν ὄντα συμφοράς.
ΜΗ. δράσω τάδ᾽. ἀλλὰ βαῖνε δωμάτων ἔσω,
καὶ παισὶ πόρσυν᾽ οἷα χρὴ καθ᾽ ἡμέραν.
ὦ τέκνα τέκνα, σφῷν μὲν ἔστι δή πόλις
καὶ δῶμ᾽, ἐν ᾧ λιπόντες ἀθλίαν ἐμὲ
οἰκήσετ᾽ αἰεὶ μητρὸς ἐστερημένοι·
ἐγὼ δ᾽ ἐς ἄλλην γαῖαν εἶμι δὴ φυγάς,
πρὶν σφῷν ὄνασθαι κἀπιδεῖν εὐδαίμονας,
πρὶν λουτρὰ καὶ γυναῖκα καὶ γαμηλίους
εὐνὰς ἀγῆλαι λαμπάδας τ᾽ ἀνασχεθεῖν.

ὦ δυστάλαινα τῆς ἐμῆς αὐθαδίας.
ἄλλως ἄρ' ὑμᾶς, ὦ τέκν', ἐξεθρεψάμην,
ἄλλως δ' ἐμόχθουν καὶ κατεξάνθην πόνοις,
στερρὰς ἐνεγκοῦσ' ἐν τόκοις ἀλγηδόνας.
ἦ μήν ποθ' ἡ δύστηνος εἶχον ἐλπίδας
πολλὰς ἐν ὑμῖν γηροβοσκήσειν τ' ἐμὲ
καὶ κατθανοῦσαν χερσὶν εὖ περιστελεῖν,
ζηλωτὸν ἀνθρώποισι· νῦν δ' ὄλωλε δὴ
γλυκεῖα φροντίς. σφῷν γὰρ ἐστερημένη
λυπρὸν διάξω βίοτον ἀλγεινόν τ' ἐμοί.
ὑμεῖς δὲ μητέρ' οὐκέτ' ὄμμασιν φίλοις
ὄψεσθ', ἐς ἄλλο σχῆμ' ἀποστάντες βίου.
φεῦ φεῦ· τί προσδέρκεσθέ μ' ὄμμασιν, τέκνα;
τί προσγελᾶτε τὸν πανύστατον γέλων;
αἰαῖ· τί δράσω; καρδία γὰρ οἴχεται,
γυναῖκες, ὄμμα φαιδρὸν ὡς εἶδον τέκνων.
οὐκ ἂν δυναίμην· χαιρέτω βουλεύματα
τὰ πρόσθεν· ἄξω παῖδας ἐκ γαίας ἐμούς.
τί δεῖ με πατέρα τῶνδε τοῖς τούτων κακοῖς
λυποῦσαν αὐτὴν δὶς τόσα κτᾶσθαι κακά;
οὐ δῆτ' ἔγωγε. χαιρέτω βουλεύματα.
καίτοι τί πάσχω; βούλομαι γέλωτ' ὀφλεῖν
ἐχθροὺς μεθεῖσα τοὺς ἐμοὺς ἀζημίους;
τολμητέον τάδ'. ἀλλὰ τῆς ἐμῆς κάκης,
τὸ καὶ προσέσθαι μαλθακοὺς λόγους φρενί.
χωρεῖτε, παῖδες, εἰς δόμους· ὅτῳ δὲ μὴ
θέμις παρεῖναι τοῖς ἐμοῖσι θύμασιν,
αὐτῷ μελήσει, χεῖρα δ' οὐ διαφθερῶ.
ἆ ἆ.
μὴ δῆτα, θυμέ, μὴ σύ γ' ἐργάσῃ τάδε·
ἔασον αὐτούς, ὦ τάλαν, φεῖσαι τέκνων·

ἐκεῖ μεθ' ἡμῶν ζῶντες εὐφρανοῦσί σε.
μὰ τοὺς παρ' Ἅιδῃ νερτέρους ἀλάστορας,
οὔτοι ποτ' ἔσται τοῦθ' ὅπως ἐχθροῖς ἐγὼ
παῖδας παρήσω τοὺς ἐμοὺς καθυβρίσαι.
[πάντως σφ' ἀνάγκη κατθανεῖν· ἐπεὶ δὲ χρή,
ἡμεῖς κτενοῦμεν οἵπερ ἐξεφύσαμεν.]
πάντως πέπρακται ταῦτα κοὐκ ἐκφεύξεται·
καὶ δὴ 'πὶ κρατὶ στέφανος, ἐν πέπλοισι δὲ
νύμφη τύραννος ὄλλυται, σάφ' οἶδ' ἐγώ.
ἀλλ' εἶμι γὰρ δὴ τλημονεστάτην ὁδόν,
καὶ τούσδε πέμψω τλημονεστέραν ἔτι,
παῖδας προσειπεῖν βούλομαι. δότ', ὦ τέκνα,
δότ' ἀσπάσασθαι μητρὶ δεξιὰν χέρα.
ὦ φιλτάτη χείρ, φίλτατον δέ μοι κάρα
καὶ σχῆμα καὶ πρόσωπον εὐγενὲς τέκνων,
εὐδαιμονοίτην, ἀλλ' ἐκεῖ· τὰ δ' ἐνθάδε
πατὴρ ἀφείλετ'. ὦ γλυκεῖα προσβολή,
ὦ μαλθακὸς χρὼς πνεῦμά θ' ἥδιστον τέκνων.
χωρεῖτε χωρεῖτ'. οὐκέτ' εἰμὶ προσβλέπειν
οἵα τε παῖδας, ἀλλὰ νικῶμαι κακοῖς.
καὶ μανθάνω μὲν οἷα δρασείω κακά·
θυμὸς δὲ κρείσσων τῶν ἐμῶν βουλευμάτων,
ὅσπερ μεγίστων αἴτιος κακῶν βροτοῖς.

ΧΟ. πολλάκις ἤδη διὰ λεπτοτέρων
μύθων ἔμολον καὶ πρὸς ἁμίλλας
ἦλθον μείζους ἢ χρὴ γενεὰν
θῆλυν ἐρευνᾶν·
ἀλλὰ γὰρ ἔστιν μοῦσα καὶ ἡμῖν
ἣ προσομιλεῖ σοφίας ἕνεκεν,
πάσαισι μὲν οὔ· παῦρον δὲ γένος

—μίαν ἐν πολλαῖς εὕροις ἂν ἴσως—
οὐκ ἀπόμουσον τὸ γυναικῶν.
καί φημι βροτῶν οἵτινές εἰσιν
πάμπαν ἄπειροι μηδ' ἐφύτευσαν
παῖδας, προφέρειν εἰς εὐτυχίαν
τῶν γειναμένων.
οἱ μὲν ἄτεκνοι, δι' ἀπειροσύνην
εἴθ' ἡδὺ βροτοῖς εἴτ' ἀνιαρὸν
παῖδες τελέθουσ' οὐχὶ τυχόντες,
πολλῶν μόχθων ἀπέχονται·
οἷσι δὲ τέκνων ἐστὶν ἐν οἴκοις
γλυκερὸν βλάστημ', ἐσορῶ μελέτῃ
κατατρυχομένους τὸν ἅπαντα χρόνον,
πρῶτον μὲν ὅπως θρέψουσι καλῶς
βίοτόν θ' ὁπόθεν λείψουσι τέκνοις·
ἔτι δ' ἐκ τούτων εἴτ' ἐπὶ φλαύροις
εἴτ' ἐπὶ χρηστοῖς
μοχθοῦσι, τόδ' ἐστὶν ἄδηλον.
ἓν δὲ τὸ πάντων λοίσθιον ἤδη
πᾶσιν κατερῶ θνητοῖσι κακόν·
καὶ δὴ γὰρ ἅλις βίοτόν θ' ηὗρον,
σῶμά τ' ἐς ἥβην ἤλυθε τέκνων,
χρηστοί τ' ἐγένοντ'· εἰ δὲ κυρήσαι,
δαίμων οὕτως φροῦδος ἐς Ἅιδην
Θάνατος προφέρων σώματα τέκνων.
πῶς οὖν λύει πρὸς τοῖς ἄλλοις
τήνδ' ἔτι λύπην ἀνιαροτάτην
παίδων ἕνεκεν
θνητοῖσι θεοὺς ἐπιβάλλειν;

ΜΗ. *φίλαι, πάλαι τοι προσμένουσα τὴν τύχην*

καραδοκῶ τὰ κεῖθεν οἷ ’ποβήσεται.
καὶ δὴ δέδορκα τόνδε τῶν Ἰάσονος
στείχοντ’ ὀπαδῶν· πνεῦμα δ’ ἠρεθισμένον
δείκνυσιν ὥς τι καινὸν ἀγγελεῖ κακόν.

ΑΓΓΕΛΟΣ.

ὦ δεινὸν ἔργον παρανόμως εἰργασμένη
Μήδεια, φεῦγε φεῦγε, μήτε ναΐαν
λιποῦσ’ ἀπήνην μήτ’ ὄχον πεδοστιβῆ.
ΜΗ. τί δ’ ἄξιόν μοι τῆσδε τυγχάνει φυγῆς;
ΑΓ. ὄλωλεν ἡ τύραννος ἀρτίως κόρη
Κρέων θ’ ὁ φύσας φαρμάκων τῶν σῶν ὕπο.
ΜΗ. κάλλιστον εἶπας μῦθον, ἐν δ’ εὐεργέταις
τὸ λοιπὸν ἤδη καὶ φίλοις ἐμοῖς ἔσει.
ΑΓ. τί φής; φρονεῖς μὲν ὀρθὰ κοὐ μαίνει, γύναι,
ἥτις τυράννων ἑστίαν ᾐκισμένην
χαίρεις κλύουσα κοὐ φοβεῖ τὰ τοιάδε;
ΜΗ. ἔχω τι κἀγὼ τοῖσι σοῖς ἐναντίον
λόγοισιν εἰπεῖν· ἀλλὰ μὴ σπέρχου, φίλος,
λέξον δ’ ὅπως ὤλοντο· δὶς τόσον γὰρ ἂν
τέρψειας ἡμᾶς, εἰ τεθνᾶσι παγκάκως.

ΑΓ. ἐπεὶ τέκνων σῶν ἦλθε δίπτυχος γονὴ
σὺν πατρὶ καὶ παρῆλθε νυμφικοὺς δόμους,
ἥσθημεν οἵπερ σοῖς ἐκάμνομεν κακοῖς
δμῶες· δι’ οἴκων δ’ εὐθὺς ἦν πολὺς λόγος
σὲ καὶ πόσιν σὸν νεῖκος ἐσπεῖσθαι τὸ πρίν.
κυνεῖ δ’ ὃ μέν τις χεῖρ’, ὃ δὲ ξανθὸν κάρα
παίδων· ἐγὼ δὲ καὐτὸς ἡδονῆς ὕπο
στέγας γυναικῶν σὺν τέκνοις ἅμ’ ἑσπόμην.
δέσποινα δ’ ἣν νῦν ἀντὶ σοῦ θαυμάζομεν,
πρὶν μὲν τέκνων σῶν εἰσιδεῖν ξυνωρίδα,

πρόθυμον εἶχ' ὀφθαλμὸν εἰς Ἰάσονα·
ἔπειτα μέντοι προυκαλύψατ' ὄμματα
λευκήν τ' ἀπέστρεψ' ἔμπαλιν παρηίδα,
παίδων μυσαχθεῖσ' εἰσόδους· πόσις δὲ σὸς
ὀργάς ἀφῄρει καὶ χόλον νεάνιδος
λέγων τάδ'· "οὐ μὴ δυσμενὴς ἔσει φίλοις,
παύσει δὲ θυμοῦ καὶ πάλιν στρέψεις κάρα,
φίλους νομίζουσ' οὕσπερ ἂν πόσις σέθεν,
δέξει δὲ δῶρα καὶ παραιτήσει πατρὸς
φυγὰς ἀφεῖναι παισὶ τοῖσδ' ἐμὴν χάριν;"
ἡ δ' ὡς ἐσεῖδε κόσμον, οὐκ ἠνέσχετο,
ἀλλ' ᾔνεσ' ἀνδρὶ πάντα, καὶ πρὶν ἐκ δόμων
μακρὰν ἀπεῖναι πατέρα καὶ παῖδας σέθεν,
λαβοῦσα πέπλους ποικίλους ἠμπίσχετο,
χρυσοῦν τε θεῖσα στέφανον ἀμφὶ βοστρύχοις
λαμπρῷ κατόπτρῳ σχηματίζεται κόμην,
ἄψυχον εἰκὼ προσγελῶσα σώματος.
κἄπειτ' ἀναστᾶσ' ἐκ θρόνων διέρχεται
στέγας, ἁβρῶς τιθεῖσα πάλλευκον πόδα,
δώροις ὑπερχαίρουσα, πολλὰ πολλάκις
τένοντ' ἐς ὀρθὸν ὄμμασιν σκοπουμένη.
τοὐνθένδε μέντοι δεινὸν ἦν θέαμ' ἰδεῖν·
χροιὰν γὰρ ἀλλάξασα λεχρία πάλιν
χωρεῖ τρέμουσα κῶλα, καὶ μόλις φθάνει
θρόνοισιν ἐμπεσοῦσα μὴ χαμαὶ πεσεῖν.
καί τις γεραιὰ προσπόλων δόξασά που
ἢ Πανὸς ὀργὰς ἤ τινος θεῶν μολεῖν
ἀνωλόλυξε, πρίν γ' ὁρᾷ διὰ στόμα
χωροῦντα λευκὸν ἀφρὸν ὀμμάτων δ' ἄπο
κόρας στρέφουσαν, αἷμά τ' οὐκ ἐνὸν χροΐ·
εἶτ' ἀντίμολπον ἧκεν ὀλολυγῆς μέγαν

κωκυτόν. εὐθὺς δ' ἡ μὲν εἰς πατρὸς δόμους
ὥρμησεν, ἡ δὲ πρὸς τὸν ἀρτίως πόσιν,
φράσουσα νύμφης συμφοράς· ἅπασα δὲ
στέγη πυκνοῖσιν ἐκτύπει δραμήμασιν.
ἤδη δ' ἀμείβων κῶλον ἐκπλέθρου δρόμου
ταχὺς βαδιστὴς τερμόνων ἂν ἥπτετο·
ἡ δ' ἐξ ἀναύδου καὶ μύσαντος ὄμματος
δεινὸν στενάξασ' ἡ τάλαιν' ἠγείρετο.
διπλοῦν γὰρ αὐτῇ πῆμ' ἐπεστρατεύετο·
χρυσοῦς μὲν ἀμφὶ κρατὶ κείμενος πλόκος
θαυμαστὸν ἵει νᾶμα παμφάγου πυρός,
πέπλοι δὲ λεπτοί, σῶν τέκνων δωρήματα,
λευκὴν ἔδαπτον σάρκα τῆς δυσδαίμονος.
φεύγει δ' ἀνᾴξασ' ἐκ θρόνων πυρουμένη,
σείουσα χαίτην κρᾶτά τ' ἄλλοτ' ἄλλοσε,
ῥῖψαι θέλουσα στέφανον· ἀλλ' ἀραρότως
σύνδεσμα χρυσὸς εἶχε, πυρὶ δ', ἐπεὶ κόμην
ἔσεισε, μᾶλλον δὶς τόσως ἐλάμπετο.
πίτνει δ' ἐς οὖδας συμφορᾷ νικωμένη,
πλὴν τῷ τεκόντι κάρτα δυσμαθὴς ἰδεῖν·
οὔτ' ὀμμάτων γὰρ δῆλος ἦν κατάστασις
οὔτ' εὐφυὲς πρόσωπον, αἷμα δ' ἐξ ἄκρου
ἔσταζε κρατὸς συμπεφυρμένον πυρί,
σάρκες δ' ἀπ' ὀστέων ὥστε πεύκινον δάκρυ
γναθμοῖς ἀδήλοις φαρμάκων ἀπέρρεον,
δεινὸν θέαμα· πᾶσι δ' ἦν φόβος θιγεῖν
νεκροῦ· τύχην γὰρ εἴχομεν διδάσκαλον.
πατὴρ δ' ὁ τλήμων συμφορᾶς ἀγνωσίᾳ
ἄφνω παρελθὼν δῶμα προσπίτνει νεκρῷ·
ᾤμωξε δ' εὐθύς, καὶ περιπτύξας δέμας
κυνεῖ προσαυδῶν τοιάδ'· "ὦ δύστηνε παῖ,

τίς σ᾿ ὧδ᾿ ἀτίμως δαιμόνων ἀπώλεσε;
τίς τὸν γέροντα τύμβον ὀρφανὸν σέθεν
τίθησιν; οἴμοι, συνθάνοιμί σοι, τέκνον."
ἐπεὶ δὲ θρήνων καὶ γόων ἐπαύσατο,
χρῄζων γεραιὸν ἐξαναστῆσαι δέμας
προσείχεθ᾿, ὥστε κισσὸς ἔρνεσιν δάφνης,
λεπτοῖσι πέπλοις, δεινὰ δ᾿ ἦν παλαίσματα·
ὁ μὲν γὰρ ἤθελ᾿ ἐξαναστῆσαι γόνυ,
ἡ δ᾿ ἀντελάζυτ᾿· εἰ δὲ πρὸς βίαν ἄγοι,
σάρκας γεραιὰς ἐσπάρασσ᾿ ἀπ᾿ ὀστέων.
χρόνῳ δ᾿ ἀπέσβη καὶ μεθῆχ᾿ ὁ δύσμορος
ψυχήν· κακοῦ γὰρ οὐκέτ᾿ ἦν ὑπέρτερος.
κεῖνται δὲ νεκροὶ παῖς τε καὶ γέρων πατὴρ
πέλας, ποθεινὴ δακρύοισι συμφορά.
καί μοι τὸ μὲν σὸν ἐκποδὼν ἔστω λόγου·
γνώσει γὰρ αὐτὴ ζημίας ἀποστροφήν.
τὰ θνητὰ δ᾿ οὐ νῦν πρῶτον ἡγοῦμαι σκιάν,
οὐδ᾿ ἂν τρέσας εἴποιμι τοὺς σοφοὺς βροτῶν
δοκοῦντας εἶναι καὶ μεριμνητὰς λόγων,
τούτους μεγίστην μωρίαν ὀφλισκάνειν.
θνητῶν γὰρ οὐδείς ἐστιν εὐδαίμων ἀνήρ·
ὄλβου δ᾿ ἐπιρρυέντος εὐτυχέστερος
ἄλλου γένοιτ᾿ ἂν ἄλλος, εὐδαίμων δ᾿ ἂν οὔ.

ΧΟ. ἔοιχ᾿ ὁ δαίμων πολλὰ τῇδ᾿ ἐν ἡμέρᾳ
κακὰ ξυνάπτειν ἐνδίκως Ἰάσονι.
ὦ τλῆμον, ὥς σου συμφορὰς οἰκτείρομεν,
κόρη Κρέοντος, ἥτις εἰς Ἅιδου πύλας
οἴχει γάμων ἕκατι τῶν Ἰάσονος.

ΜΗ. φίλαι, δέδοκται τοὔργον ὡς τάχιστά μοι
παῖδας κτανούσῃ τῆσδ᾿ ἀφορμᾶσθαι χθονός,

καὶ μὴ σχολὴν ἄγουσαν ἐκδοῦναι τέκνα
ἄλλῃ φονεῦσαι δυσμενεστέρᾳ χερί.
πάντως σφ' ἀνάγκη κατθανεῖν· ἐπεὶ δὲ χρή,
ἡμεῖς κτενοῦμεν, οἵπερ ἐξεφύσαμεν.
ἀλλ' εἶ' ὁπλίζου, καρδία· τί μέλλομεν
τὰ δεινὰ κἀναγκαῖα μὴ πράσσειν κακά;
ἄγ', ὦ τάλαινα χεὶρ ἐμή, λαβὲ ξίφος,
λάβ', ἕρπε πρὸς βαλβῖδα λυπηρὰν βίου,
καὶ μὴ κακισθῇς μηδ' ἀναμνησθῇς τέκνων
ὡς φίλταθ', ὡς ἔτικτες· ἀλλὰ τήνδε γε
λαβοῦ βραχεῖαν ἡμέραν παίδων σέθεν,
κἄπειτα θρήνει· καὶ γὰρ εἰ κτενεῖς σφ', ὅμως
φίλοι τ' ἔφυσαν, δυστυχὴς δ' ἐγὼ γυνή.

ΧΟ. ἰὼ Γᾶ τε καὶ παμφαὴς — στρ. α'.
ἀκτὶς Ἀελίου, κατίδετ' ἴδετε τὰν
οὐλομέναν γυναῖκα, πρὶν φοινίαν
τέκνοις προσβαλεῖν χέρ' αὐτοκτόνον·
σᾶς γὰρ σπέρμα χρυσέας γονᾶς
ἔβλαστεν, θεοῦ δ' αἷμα πέδοι πίτνειν
φόβος ὑπ' ἀνέρων.
ἀλλά νιν, ὦ φάος διογενές, κάτειρ-
γε κατάπαυσον, ἔξελ' οἴκων φονῶ-
σαν ἀλαόν τ' Ἐρινὺν ὑπ' ἀλαστόρων.

μάταν μόχθος ἔρρει τέκνων· — ἀντιστρ. α'.
μάταν δὴ γένος φίλιον ἔτεκες, ὦ
κυανεᾶν λιποῦσα Συμπληγάδων
πετρᾶν ἀξενωτάταν εἰσβολάν.
δειλαία, τί σοι φρενῶν βαρὺς
χόλος προσπίτνει καὶ ζαμενὴς φόνου
φόνος ἀμείβεται;

χαλεπὰ γὰρ βροτοῖς ὁμογενῆ μιά-
σματ' ἐπὶ γαῖαν αὐτοφόνταις ξυνῳ-
δὰ θεόθεν πίτνει τ' ἐπὶ δόμοις ἄχη.

ΠΑΙΣ Α.

οἴμοι, τί δράσω; ποῖ φύγω μητρὸς χέρας;

ΠΑΙΣ Β.

οὐκ οἶδ', ἀδελφὲ φίλτατ'· ὀλλύμεσθα γάρ.

ΧΟ. ἀκούεις βοὰν ἀκούεις τέκνων; στρ. β'.
ἰὼ τλᾶμον, ὦ κακοτυχὲς γύναι.
ὦ θερμόβουλον σπλάγχνον . .
. . . .
παρέλθω δόμους; ἀρῆξαι φόνον
δοκεῖ μοι τέκνοις.

ΠΑΙΔΕΣ.

ναί, πρὸς θεῶν, ἀρήξατ'· ἐν δέοντι γάρ·
ὡς ἐγγὺς ἤδη γ' ἐσμὲν ἀρκύων ξίφους.

ΧΟ. τάλαιν', ὡς ἄρ' ἦσθα πέτρος ἢ σίδα-
ρος, ἅτις τέκνων ὃν ἔτεκες
ἄροτον αὐτόχειρι μοίρᾳ κτενεῖς.

μίαν δὴ κλύω μίαν τῶν πάρος ἀντιστρ. β'.
γυναῖκ' ἐν φίλοις χέρα βαλεῖν τέκνοις,
Ἰνὼ μανεῖσαν ἐκ θεῶν, ὅθ' ἡ Διὸς
δάμαρ νιν ἐξέπεμψε δωμάτων ἄλῃ.
πίτνει δ' ἁ τάλαιν' ἐς ἅλμαν φόνῳ
τέκνων δυσσεβεῖ,
ἀκτῆς ὑπερτείνασα ποντίας πόδα,
δυοῖν τε παίδοιν συνθανοῦσ' ἀπόλλυται.
τί δῆτ' οὖν γένοιτ' ἂν ἔτι δεινόν; ὦ

γυναικῶν λέχος πολύπονον,
ὅσα βροτοῖς ἔρεξας ἤδη κακά.
ΙΑ. γυναῖκες, αἳ τῆσδ' ἐγγὺς ἕστατε στέγης,
ἆρ' ἐν δόμοισιν ἡ τὰ δείν' εἰργασμένη
Μήδεια τοῖσδ' ἔτ', ἢ μεθέστηκεν φυγῇ;
δεῖ γάρ νιν ἤτοι γῆς σφε κρυφθῆναι κάτω,
ἢ πτηνὸν ἆραι σῶμ' ἐς αἰθέρος βάθος,
εἰ μὴ τυράννων δώμασιν δώσει δίκην.
πέποιθ' ἀποκτείνασα κοιράνους χθονὸς
ἀθῷος αὐτὴ τῶνδε φεύξεσθαι δόμων;
ἀλλ' οὐ γὰρ αὐτῆς φροντίδ' ὡς τέκνων ἔχω,
κείνην μὲν οὓς ἔδρασεν ἔρξουσιν κακῶς,
ἐμῶν δὲ παίδων ἦλθον ἐκσῶσαι βίον,
μή μοί τι δράσωσ' οἱ προσήκοντες γένει,
μητρῷον ἐκπράσσοντες ἀνόσιον φόνον.
ΧΟ. ὦ τλῆμον, οὐκ οἶσθ' οἷ κακῶν ἐλήλυθας,
Ἰᾶσον· οὐ γὰρ τούσδ' ἂν ἐφθέγξω λόγους.
ΙΑ. τί δ' ἔστιν; οὔ που κἄμ' ἀποκτεῖναι θέλει;
ΧΟ. παῖδες τεθνᾶσι χειρὶ μητρῴᾳ σέθεν.
ΙΑ. οἴμοι τί λέξεις; ὥς μ' ἀπώλεσας, γύναι.
ΧΟ. ὡς οὐκέτ' ὄντων σῶν τέκνων φρόντιζε δή.
ΙΑ. ποῦ γάρ νιν ἔκτειν'; ἐντὸς ἢ 'ξωθεν δόμων;
ΧΟ. πύλας ἀνοίξας σῶν τέκνων ὄψει φόνον.
ΙΑ. χαλᾶτε κλῆδας ὡς τάχιστα, πρόσπολοι,
ἐκλύεθ' ἁρμούς, ὡς ἴδω διπλοῦν κακόν,
τοὺς μὲν θανόντας, τὴν δὲ τίσωμαι φόνῳ.
ΜΗ. τί τάσδε κινεῖς κἀναμοχλεύεις πύλας,
νεκροὺς ἐρευνῶν κἀμὲ τὴν εἰργασμένην;
παῦσαι πόνου τοῦδ'. εἰ δ' ἐμοῦ χρείαν ἔχεις,
λέγ' εἴ τι βούλει, χειρὶ δ' οὐ ψαύσεις ποτέ.
τοιόνδ' ὄχημα πατρὸς Ἥλιος πατὴρ

δίδωσιν ἡμῖν, ἔρυμα πολεμίας χερός.
ΙΑ. ὦ μῖσος, ὦ μέγιστον ἐχθίστη γύναι
θεοῖς τε κἀμοὶ παντί τ᾽ ἀνθρώπων γένει,
ἥτις τέκνοισι σοῖσιν ἐμβαλεῖν ξίφος
ἔτλης τεκοῦσα κἄμ᾽ ἄπαιδ᾽ ἀπώλεσας·
καὶ ταῦτα δράσασ᾽ ἥλιόν τε προσβλέπεις
καὶ γαῖαν, ἔργον τλᾶσα δυσσεβέστατον.
ὄλοι᾽· ἐγὼ δὲ νῦν φρονῶ, τότ᾽ οὐ φρονῶν,
ὅτ᾽ ἐκ δόμων σε βαρβάρου τ᾽ ἀπὸ χθονὸς
Ἕλλην᾽ ἐς οἶκον ἠγόμην, κακὸν μέγα,
πατρός τε καὶ γῆς προδότιν ἥ σ᾽ ἐθρέψατο·
τῶν σῶν ἀλάστορ᾽ εἰς ἔμ᾽ ἔσκηψαν θεοί·
κτανοῦσα γὰρ δὴ σὸν κάσιν παρέστιον,
τὸ καλλίπρῳρον εἰσέβης Ἀργοῦς σκάφος.
ἤρξω μὲν ἐκ τοιῶνδε, νυμφευθεῖσα δὲ
παρ᾽ ἀνδρὶ τῷδε καὶ τεκοῦσά μοι τέκνα,
εὐνῆς ἕκατι καὶ λέχους σφ᾽ ἀπώλεσας.
οὐκ ἔστιν ἥτις τοῦτ᾽ ἂν Ἑλληνὶς γυνὴ
ἔτλη ποθ᾽, ὧν γε πρόσθεν ἠξίουν ἐγὼ
γῆμαί σε, κῆδος ἐχθρὸν ὀλέθριόν τ᾽ ἐμοί,
λέαιναν, οὐ γυναῖκα, τῆς Τυρσηνίδος
Σκύλλης ἔχουσαν ἀγριωτέραν φύσιν.
ἀλλ᾽ οὐ γὰρ ἄν σε μυρίοις ὀνείδεσι
δάκοιμι· τοιόνδ᾽ ἐμπέφυκέ σοι θράσος·
ἔρρ᾽, αἰσχροποιὲ καὶ τέκνων μιαιφόνε.
ἐμοὶ δὲ τὸν ἐμὸν δαίμον᾽ αἰάζειν πάρα,
ὃς οὔτε λέκτρων νεογάμων ὀνήσομαι,
οὐ παῖδας οὓς ἔφυσα κἀξεθρεψάμην
ἕξω προσειπεῖν ζῶντας, ἀλλ᾽ ἀπώλεσα.
ΜΗ. μακρὰν ἂν ἐξέτεινα τοῖσδ᾽ ἐναντίον
λόγοισιν, εἰ μὴ Ζεὺς πατὴρ ἠπίστατο

οἷ' ἐξ ἐμοῦ πέπονθας οἷά τ' εἰργάσω·
σὺ δ' οὐκ ἔμελλες τἄμ' ἀτιμάσας λέχη
τερπνὸν διάξειν βίοτον ἐγγελῶν ἐμοὶ
οὐδ' ἡ τύραννος, οὐδ' ὁ σοὶ προσθεὶς γάμους
Κρέων, ἄτιμον τῆσδέ μ' ἐκβαλὼν χθονός.
πρὸς ταῦτα καὶ λέαιναν, εἰ βούλει, κάλει
καὶ Σκύλλαν ἣ Τυρσηνὸν ᾤκησεν πέτρον·
τῆς σῆς γάρ, ὡς χρή, καρδίας ἀνθηψάμην.
ΙΑ. καὐτή γε λυπεῖ καὶ κακῶν κοινωνὸς εἶ.
ΜΗ. σάφ' ἴσθι· λύει δ' ἄλγος, ἢν σὺ μὴ 'γγελᾷς.
ΙΑ. ὦ τέκνα, μητρὸς ὡς κακῆς ἐκύρσατε.
ΜΗ. ὦ παῖδες, ὡς ὤλεσθε πατρῴᾳ νόσῳ.
ΙΑ. οὔτοι νυν ἡμὴ δεξιά σφ' ἀπώλεσεν.
ΜΗ. ἀλλ' ὕβρις οἵ τε σοὶ νεοδμῆτες γάμοι.
ΙΑ. λέχους σφέ γ' ἠξίωσας εἵνεκα κτανεῖν;
ΜΗ. σμικρὸν γυναικὶ πῆμα τοῦτ' εἶναι δοκεῖς;
ΙΑ. ἥτις γε σώφρων· σοὶ δὲ πάντ' ἐστὶν κακά.
ΜΗ. οἵδ' οὐκέτ' εἰσί· τοῦτο γάρ σε δήξεται.
ΙΑ. οἵδ' εἰσὶν ὠμοὶ σῷ κάρᾳ μιάστορες.
ΜΗ. ἴσασιν ὅστις ἦρξε πημονῆς θεοί.
ΙΑ. ἴσασι δῆτα σήν γ' ἀπόπτυστον φρένα.
ΜΗ. στύγει· πικρὰν δὲ βάξιν ἐχθαίρω σέθεν.
ΙΑ. καὶ μὴν ἐγὼ σήν· ῥᾴδιοι δ' ἀπαλλαγαί.
ΜΗ. πῶς οὖν; τί δράσω; κάρτα γὰρ κἀγὼ θέλω.
ΙΑ. θάψαι νεκρούς μοι τούσδε καὶ κλαῦσαι πάρες.
ΜΗ. οὐ δῆτ', ἐπεὶ σφᾶς τῇδ' ἐγὼ θάψω χερί,
φέρουσ' ἐς Ἥρας τέμενος Ἀκραίας θεοῦ,
ὡς μή τις αὐτοὺς πολεμίων καθυβρίσῃ,
τύμβους ἀνασπῶν· γῇ δὲ τῇδε Σισύφου
σεμνὴν ἑορτὴν καὶ τέλη προσάψομαι
τὸ λοιπὸν ἀντὶ τοῦδε δυσσεβοῦς φόνου.

αὐτὴ δὲ γαῖαν εἶμι τὴν Ἐρεχθέως,
Αἰγεῖ συνοικήσουσα τῷ Πανδίονος.
σὺ δ', ὥσπερ εἰκός, κατθανεῖ κακὸς κακῶς,
[Ἀργοῦς κάρα σὸν λειψάνῳ πεπληγμένος]
πικρὰς τελευτὰς τῶν νέων γάμων ἰδών.
ΙΑ. ἀλλά σ' ἐρινὺς ὀλέσειε τέκνων
φονία τε Δίκη.
ΜΗ. τίς δὲ κλύει σου θεὸς ἢ δαίμων,
τοῦ ψευδόρκου καὶ ξειναπάτου;
ΙΑ. φεῦ φεῦ, μυσαρὰ καὶ παιδολέτορ.
ΜΗ. στεῖχε πρὸς οἴκους καὶ θάπτ' ἄλοχον.
ΙΑ. στείχω, δισσῶν γ' ἄμορος τέκνων.
ΜΗ. οὔπω θρηνεῖς· μένε καὶ γῆρας.
ΙΑ. ὦ τέκνα φίλτατα.
ΜΗ. μητρί γε, σοὶ δ' οὔ.
ΙΑ. κἄπειτ' ἔκανες;
ΜΗ. σέ γε πημαίνουσ'.
ΙΑ. ὤμοι, φιλίου χρῄζω στόματος
παίδων ὁ τάλας προσπτύξασθαι.
ΜΗ. νῦν σφε προσαυδᾷς, νῦν ἀσπάζει,
τότ' ἀπωσάμενος.
ΙΑ. δός μοι πρὸς θεῶν
μαλακοῦ χρωτὸς ψαῦσαι τέκνων.
ΜΗ. οὐκ ἔστι· μάτην ἔπος ἔρριπται.
ΙΑ. Ζεῦ, τάδ' ἀκούεις ὡς ἀπελαυνόμεθ',
οἷά τε πάσχομεν ἐκ τῆς μυσαρᾶς
καὶ παιδοφόνου τῆσδε λεαίνης;
ἀλλ' ὁπόσον γοῦν πάρα καὶ δύναμαι,
τάδε καὶ θρηνῶ κἀπιθεάζω,
μαρτυρόμενος δαίμονας ὥς μοι
τέκν' ἀποκτείνασ' ἀποκωλύεις

ψαῦσαί τε χεροῖν θάψαι τε νεκρούς,
οὓς μήποτ᾽ ἐγὼ φύσας ὄφελον
πρὸς σοῦ φθιμένους ἐπιδέσθαι.

ΧΟ. πολλῶν ταμίας Ζεὺς ἐν Ὀλύμπῳ,
πολλὰ δ᾽ ἀέλπτως κραίνουσι θεοί·
καὶ τὰ δοκηθέντ᾽ οὐκ ἐτελέσθη,
τῶν δ᾽ ἀδοκήτων πόρον ηὗρε θεός.
τοιόνδ᾽ ἀπέβη τόδε πρᾶγμα.

NOTES.

(*Gr. Gr. stands for Goodwin's Greek Grammar to the pages of which reference is made.*)

The Prologue ll. 1—30. The opening strikes a note of pathos, which at once awakens our interest. The first lines *εἴθ' ὤφελ' Ἀργοῦς κτλ.* were praised by the ancient critics, *ἐπαινεῖται δὲ ἡ εἰσβολὴ* (the first line) *καὶ ἡ ἐπεξεργασία* (the continuation) says the author of the *ὑπόθεσις*. The structure of this prologue is very good. After briefly adverting to the previous adventures of Medea and Jason, the Nurse soliloquizes on the state of affairs at the present juncture. In evident uneasiness she mentions the faithless conduct of Jason, and expresses anxiety as to what her mistress may do—*δέδοικα δ' αὐτὴν μή τι βουλεύσῃ νέον* (37). The entrance of the Παιδαγωγός (49) leads to a dialogue, from which it speedily appears that the situation is worse even than the Nurse had feared. Kreon has determined to banish Medea and her children from their adopted home (*γῆς ἐλᾶν Κορινθίας*, 70). This is the moment at which the action of the play begins. The king's decree furnishes the motive which rouses Medea from brooding in seclusion over the wrongs she has suffered, spurs her to action, and inspires her to plan and execute a terrible revenge.

The scene is laid before the dwelling of Medea at Korinth.

1—6. εἴθ' ὤφελ' Ἀργοῦς *κτλ.* 'Oh! would to Heaven the Argo ne'er had winged its way through the Clashing Rocks that loom blue in haze to the Kolchian land, and never in the glens of Pelion the axe-hewn pine had fallen, nor furnished with oars the heroes' hands who went forth at Pelias' bidding on the quest of the Golden Fleece.' For the use of *ὤφελον* with aor. infin. to express a wish referring to the

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past, and therefore unattainable, see Gr. Gr. 290. In Homer, ὡς often precedes ὤφελον: occasionally in Attic poetry, as Aristophanes *frogs* 955 ὡς πρὶν διδάξαι γ' ὤφελες μέσος διαρραγῆναι. With this wish of the Nurse, cf. Kallimachus *ep.* 19 ὤφελε μηδ' ἐγένοντο θοαὶ νέες· οὐ γὰρ ἂν ἡμεῖς | παῖδα Διοκλείδου Σώπολιν ἐστένομεν, and *frag.* 455 of the same author ἀβάλε μηδ' ἀβόλησαν *utinam ne obviam quidem facti essent*, which, possibly, is said by Medea with reference to the Argonauts: see Schneider *ad loc.* Cf. also *infr.* 1413 *n.* **Ἀργοῦς σκάφος** 'the ship Argo' (*infr.* 476 Ἀργῷον σκάφος), a poetical genitive, like ἄστυ Τροίας *Hec.* 929. Gr. Gr. 220. Cf. *infr.* 1332. **διαπτάσθαι** the tragedians (like Homer) sometimes employ the forms ἐπτάμην, πτάσθαι, πτάμενος; in comedy only ἐπτόμην is used, except of course where the tragic style is being parodied: see Cobet *VL.* p. 305. The wrong accentuation διαπτᾶσθαι exhibited here by inferior MSS. may be compared with the frequently occurring error πριᾶσθαι for πρίασθαι. **Κόλχων ἐς αἶαν** Introd. p. xv *fin.* **κυανέας Συμπληγάδας** (in the singular *Iph. T.* 241 κυανέαν Συμπληγάδα πλάτῃ φυγόντες. *Androm.* 795. Cf. *infr.* 433, 1258) the clashing rocks through which the Argonauts passed. These were identified with the Πλαγκταὶ mentioned by Homer μ. 61. Thus Herodotus 4. 85 (the Skythian expedition of Dareius), ἔπλωε ἐπὶ τὰς Κυανέας καλεομένας, τὰς πρότερον Πλαγκτὰς Ἕλληνές φασι εἶναι. Theokritus *id.* 13. 22 refers to them as κυνανεᾶν συνδρομάδων. Simonides *frag.* 30 [36] has συνορμάδες (unless indeed we should read συνδρομάδες, as suggested by W. Christ on Pindar *Pyth.* 4. 250). Cf. Apollonius Rhodius 2. 596 ἐν δ' ἄρα μέσσαις Πληγάσι δινήεις εἶχεν ῥόος. So Ovid *am.* 2. 11. 3 quae *concurrentes* inter temeraria *cautes* Conspicuam fulvo vellere vexit ovem. Valerius Flaccus 4. 561 errantesque per altum Cyaneas. When Jason and his company reached the Thrakian coast (Φινεΐδας ἀύπνους ἀκτάς *Iph. T.* 422) the blind king Phineus, in return for his release from the molestation of the Harpies, instructed the Argonauts how to escape being crushed by the rocks. Euphemos allowed a pigeon to fly between, causing them to clash together, ἄκρα δ' ἔκοψαν | οὐραῖα πτερὰ ταίγε πελειάδος· ἡ δ' ἀπόρουσεν | ἀσκηθής. Ap. Rhod. 2. 571. Thereupon, at the moment when the rocks were opening out again, the Argo was rowed swiftly through. (The suggestion of this fanciful notion possibly came from Homer μ. 62.) This was the end of the Symplegades, which henceforward were fixed immoveably. Pindar *Pyth.* 4. 208. The fable of the Clashing Rocks may have originated from the illusion of motion produced by a changing perspective when a ship is sailing

among rocks and islands. Most people have been struck by the curious manner in which cliffs appear to open, as one sails up to a narrow passage often quite invisible until the last moment. This illusory effect of motion may account for the name πλωταί given to islands, v. *schol.* ad Ap. Rhod. 2. 297 αἱ Πλωταὶ νῆσοι μετωνομάσθησαν Στροφάδες.

3. **Πηλίου** cf. Propertius 3. 22. 11 tuque tuo Colchum propellas remige Phasim *Peliacaeque trabis* totum iter ipse legas.

4 f. **τμηθεῖσα πεύκη** cf. *Hel.* 229 φεῦ φεῦ τίς...ἔταμε τὰν δακρυόεσσαν Ἰλίῳ πεύκαν; ἔνθεν ὀλόμενον σκάφος συναρμόσας ὁ Πριαμίδης ἔπλευσε κτλ. Val. Flaccus 5. 436 *texitur Argoa pinus Pagasaea securi.* **ἀνδρῶν ἀριστέων** 'heroes,' cf. *Iph. A.* 28, Theokr. *id.* 13. 17 τὸ χρύσειον ἔπλει μετὰ κῶας Ἰήσων | Αἰσονίδας, οἱ δ' αὐτῷ ἀριστῆες συνέποντο. In the funeral oration ascribed to Demosthenes p. 1392 οἱ μὲν ἐξ ἁπάσης τῆς Ἑλλάδος ὄντες ἀριστεῖς δέκ' ἔτη τῆς Ἀσίας ἓν χωρίον πολιορκοῦντες μόλις εἷλον, the use of this Ionic and old-Attic word, which might otherwise be one of the arguments against the genuineness of the speech, is natural and effective in an oratorical allusion to the ancient tale of Troy. See Rutherford *N. Phryn.* p. 30. **πάγχρυσον δέρος,** Introd. p. xvi, cf. Ap. Rhod. 3. 1060. *infr.* 480.

7 f. **πύργους** the simple accus. as *infr.* 668, 682. **ἐκπλαγεῖσα** ('smitten'), almost a technical word for falling violently in love (though used also of other emotions, fear, wonder, etc.), cf. Hermesianax (of Antimachus the lover of Lyde) Λύδης δ' Ἀντίμαχος Λυσηίδος ἐκ μὲν ἔρωτος | πληγεὶς Πακτωλοῦ ῥεῦμ' ἐπέβη ποταμοῦ. *infr.* 536, 639.

11 ff. **ἀνδάνουσα μὲν** κτλ. 'being well received by the citizens to whose country she came in her flight, and herself obedient to Jason's every wish,—and that is security stronger than all, harmony 'twixt wife and husband.' With this picture is contrasted νῦν δ' ἐχθρὰ πάντα κτλ. (16). φυγῇ goes with ἀφίκετο, and by its position emphasizes πολιτῶν, which (as Weil observes) is here not superfluous, but distinguishes her position on first arriving at Korinth—a homeless fugitive dependent on the good will of the inhabitants for permission to make their city her new abode. Cf. Medea's own remark *infr.* 222 χρὴ δὲ ξένον μὲν κάρτα προσχωρεῖν πόλει. The unusual attraction from the dative (πολίταις) is justified by the avoidance of an awkward and obscure collocation of datives, consequent upon the rhetorical juxtaposition of φυγῇ and πολιτῶν. In ἀνδάνουσα a hint is given (as at *infr.* 138, 182) which serves to prepare us for Medea's request to the Korinthian ladies (259) not to breathe a word of her designs. ὅταν introduces a definition, as

Suppl. 312 τὸ γάρ τοι συνέχον ἀνθρώπων πόλεις | τοῦτ' ἔσθ', ὅταν τις τοὺς νόμους σώζῃ καλῶς. [Among proposed alterations of the text are ἀνδάνουσα πρὶν Steup (adopted by Prinz). ἀνδάνουσι (dat. partic.) μὲν, αὕτη δὲ κτλ.—line 12 being struck out—Kvičala. φυγὰς πολίταις Pierson. φύσει Wyttenbach. ὀργῇ Musgrave. φίλη K. Hartung.]

πάντα 'in everything,' adverbial. Cf. Eur. *El.* 1052 πάντα συγχωρεῖν πόσει.

16. **νοσεῖ τὰ φίλτατα** 'love's bonds grow weak.'

21. **βοᾷ μὲν—ἀν. δὲ** see on *infr.* 99. **δεξιᾶς πίστιν μ.** the solemn pledge of the clasped right hand: cf. Homer B. 341. It was a precept (σύμβολον) of Pythagoras μὴ ῥᾳδίως δεξιὰν ἐμβάλλειν. Diog. Laert. 8. 1. 17. So *Iph. A.* 57 δεξιάς τε συμβαλεῖν: cf. Ovid *Heroid.* 2. 31. Similarly in ratifying an agreement Xenophon *anab.* 2. 3. 28 ταῦτα ἔδοξε καὶ ὤμοσαν καὶ δεξιὰς ἔδοσαν, cf. Aristotle Ἀθ. πολ. 18 πείσας αὐτῷ τὸν Ἱππίαν δοῦναι τὴν δεξιὰν πίστεως χάριν. Ap. Rhod. 4. 99. See also the ceremony described by Tacitus *ann.* 12. 47.

25. **τὸν πάντα** 'all that time since first she learnt' etc. cf. Aesch. *P. V.* 94 τὸν μυριέτη χρόνον ἀθλεύσω. *infr.* 1095. **συντήκουσα** as well as ὑφεῖσα governs σῶμα. The active συντήκουσα (as *Orest.* 134 ὄμμα δ' ἐκτήξουσ' ἐμὸν | δακρύοις. *infr.* 141) furnishes here an example of a Gk. idiom which may be illustrated by *infr.* 900 (ὄψιν τέρειναν τήνδ' ἔπλησα δακρύων 'mine eyes fill with tears as you see'), a change of state being spoken of as caused by the person affected: cf. *Hel.* 456 τί βλέφαρα τέγγεις δάκρυσι; *ib.* 672. Aristoph. *Thesm.* 3 πρὶν τὸν σπλῆνα κομιδῇ μ' ἐκβαλεῖν. *Iph. A.* 187 φοινίσσειν παρηΐδα. Theokr. *id.* 15. 85. *infr.* 1163. So Juvenal 5. 29 ligulas dimittere. Cicero *de or.* 2. 88.

26. **ᾔσθετ' ἠδικημένη** supplementary participle, as *infr.* 74, 350. Gr. Gr. 304.

28. **ὡς** *i.e.* 'no more than any stone does she heed her friends' etc. **πέτρος** cf. (with Valckenaer) *Androm.* 537 τί με προσπίτνεις, ἁλίαν πέτραν ἢ κῦμα λιταῖς ὣς ἱκετεύων; Vergil *Aen.* 6. 470 f.

30. **ἢν μή ποτε**=πλὴν ὅταν *constructione minus usitata* (Elmsl.). Cf. however Herodas *mim.* 3. 17 κἢν μήκοτ' αὐτὴν κτλ. 'even when he does not' etc. Probably it is a colloquialism, giving a touch of homely colour to the Nurse's speech: cf. the conversational πῶς δοκεῖς; of the Nurse in *Hippol.* 446. See also *infr.* 1007.

33. **ἀτιμάσας ἔχει** here, as often, equivalent to a *perfect.* Sometimes ἔχειν in these phrases has the force of 'keep,' as *infr.* 90 ἐρημώσας ἔχε. Cf. Shilleto on Thukyd. 1. 30 (δῃώσαντες εἶχον). In poetry a periphrastic

future perfect is formed by the aor. participle and ἔσομαι, *e.g.* Soph. *Antig.* 1067 *ἀντιδοὺς ἔσει.*

34 f. **ἔγνωκε** 'and now she realizes,' cf. *infr.* 85. Lysias *or.* 13. 13 *ἦλθε φέρων εἰρήνην τοιαύτην ἣν ἡμεῖς ἔργῳ μαθόντες ἐγνώκαμεν.* **οἷον** *κτλ.* 'what it means not to forfeit' etc. cf. *infr.* 328, 650. *Phoiniss.* 387. *μὴ ἀπολείπεσθαι = μὴ στερηθῆναι* (Elmsl.). Cf. Eur. *El.* 1310 *τῶν σῶν εὐθὺς φίλτρων στέρομαι | καί σ' ἀπολείψω σοῦ λειπόμενος.* For the crasis, cf. Soph. *El.* 1168. The infin. without article as Aesch. *Ag.* 191 *καὶ παρ' ἄκοντας ἦλθε σωφρονεῖν.* Thukyd. 2. 35 *ὡς καλὸν...ἀγορεύεσθαι αὐτόν.*

38 f. **βαρεῖα** *κτλ.* 'dangerous is her temper,' cf. Soph. *O. T.* 546 *δυσμενῆ γὰρ καὶ βαρύν σ' ηὕρηκ' ἐμοί.* **πάσχουσα** cf. *supr.* 26.

[38—43. Lines 40, 41 recur *infr.* 379, 80 *ἢ θηκτὸν ὤσω κτλ.* There they are in place; but here *δι' ἥπατος* is obscure; and in l. 42 *τύραννον* as *τὴν τύραννον* 'the princess' is again obscure, nor does the next line harmonize with what follows. G. Dindorf and Heimsoeth bracket ll. 38—43. Musgrave had already condemned l. 41, and Hermann ll. 41—43.]

44. **συμβαλὼν ἔχθρ.** *infr.* 521.

45 f. **καλλίνικον οἴσεται** 'win a prize of success,' cf. *τὸ καλλίνικον* Pindar *Nem.* 3. 18. In *Iph. T.* 12 Eur. has *τὸν καλλίνικον στέφανον λαβεῖν.* **ἀλλ' οἵδε** 'But here are' etc. So with infinitive following, *Hippol.* 294 *γυναῖκες αἵδε συγκαθιστάναι νόσον.* **οὐδὲν ἐννοούμ.** v. on *infr.* 154.

49. The *Παιδαγωγός* comes forward accompanied by Medea's two children, Mermerus and Pheres. Introd. p. xvi. **παλαιὸν οἴκων κ. δ. ἐμῆς** 'thou ancient chattel of my mistress' house,' *παλαιός* in the sense of 'old and trusted'; cf. *Alkest.* 212 *σὺ δ' εἶ παλαιὸς δεσπόταις ἐμοῖς φίλος.* *Hec.* 609 *ἀρχαία λάτρι.* The genitive *δεσποίνης* depends on the subst. + possess. genitive *οἴκων—κτῆμα,* cf. Soph. *Phil.* 489 *πρὸς τὰ Χαλκώδοντος Εὐβοίας σταθμά.* A rather different class of cases should be noted in which one genitive has a *limiting* force, as *Κρατίνου γλώττης βακχεῖα* Ar. *frogs* 357, where *γλώττης* is added to show that *βακχεῖα* is used in a metaphorical sense, and with a similar effect *πολλοῖς διαύλοις κυμάτων φορούμενος* Eur. *Hec.* 29. So Aesch. *Choeph.* 181 *καρδίας κλυδώνιον χολῆς,* the genitive having the limiting force which is sometimes given by an adjective, *e.g.* *Sept.* 64 *κῦμα χερσαῖον στρατοῦ.* See Lobeck on Soph. *Aias* 309. Cf. also on *infr.* 361.

52. **σοῦ μόνη λείπεσθαι** 'consent to be left to herself without thy support,' cf. Soph. *Ai.* 460 *λιπὼν ἕδρας μόνους τ' Ἀτρείδας* 'leaving them bereft of my aid.'

55. **κακῶς πίτνοντα** a metaphor from dice, so Aesch. *Ag.* 32 *τὰ δεσποτῶν γὰρ εὖ πεσόντα θήσομαι.* Also *εὐβόλως ἔχειν.* Cf. the verb *εὐκυβεῖν* and *Ion* 412 *μεταπέσοι βελτίονα.* Anth. P. 5. 25.

58. **μολούσῃ** an irregularity, the dative following as though *ὑπῆλθέ μοι* or *ἵμερος ἦν μοι* had preceded: so in *Iph. A.* 491 *ἄλλως τέ μ' ἔλεος τῆς ταλαιπώρου κόρης | εἰσῆλθε συγγένειαν ἐννοουμένῳ.* Distinguish this rare license from the common idiom of a dative followed by a participle in the accusative agreeing with the implied subject of an infinitive, *e.g. infr.* 739 *ἐμοί τε γὰρ τάδ' ἐστὶν ἀσφαλέστατα | σκῆψίν τιν' ἐχθροῖς σοῖς ἔχοντα δεικνύναι.* So 810 (see note), 1233.

60. **ζηλῶ σε** 'happy man!', ironical: like *οὐ ζηλῶ* Aristoph. *Thesm.* 1118. So *μακαρίζειν* Thukyd. 5. 105.

61. **ὦ μῶρος** 'imprudent one!', *μῶρος* here of two terminations: cf. *infr.* 432 *n.*, 1192, 1372. So the Παιδαγωγὸς in Soph. *El.* 1326 says with the freedom of a privileged servant *ὦ πλεῖστα μῶροι καὶ φρενῶν τητώμενοι,* and *infr.* 954 Jason in surprise asks *τί δ', ὦ ματαία, τῶνδε σὰς κενοῖς χέρας;* cf. *infr.* 152, 333, 613 (*μωρανεῖς*), Soph. *Trach.* 888. The meaning 'wanton' (undoubtedly often conveyed by both *μῶρος* and *μάταιος*), which some editors support, is inappropriate here. The Παιδαγωγὸς exclaims at the unwisdom of such a passionate indulgence of grief—for there is worse misfortune in store. How will she endure that? In 456 *μωρίας* 'perverse folly' is explained by the following *λέγουσα κακῶς τυράννους*, defying the powerful instead of attempting to conciliate them. **δεσπότας** 'one's betters,' generalizing plural, which is always masculine, *e.g.* Aesch. *Choeph.* 685 (Orestes speaking to Klytaemnestra) *τοῖς κ. καὶ προσήκουσιν.* *infr.* 818 *δεσπόταις.*

64. **μετέγνων** 'I revoke,' the aor. of verbs signifying emotion is often thus used in tragedy, *infr.* 702 *ἐπῄνεσα,* 786 *ᾤμωξα,* 223 *ᾔνεσα,* 1005 *δόξης ἐσφάλην.* *Herc. fur.* 177 *ἠρόμην.*

The *access* of feeling, etc. takes place before its expression in words. Plato sometimes uses the aorist in this way, *e.g. rep.* 348 e (*οὐκ ἀγνοῶ ὅτι βούλει λέγειν, ἀλλὰ τόδε | ἐθαύμασα εἰ κτλ.*).

(Cf. also *infr.* 736 *πολλὴν ἔδειξας κ.τ.λ.* where the corresponding tense in English is the present, 'you display.' So 214 *ἐξῆλθον.*)

66. **σιγὴν θήσομαι** as the tragedians use *τίθεσθαι* for *ποιεῖσθαι* in the Ionic and epic manner, this is equiv. to *σιγὴν ποιήσομαι, i.e. σιγήσομαι*: cf. *infr.* 904 *ὀργὰς ποιεῖσθαι.* See *infr.* 375: cf. *infr.* 383.

67 ff. **οὐ δοκῶν κλύειν** 'pretending not to hear,' cf. Aristoph. *Plutus* 837 *οἱ δ' ἐξετρέποντο κοὐκ ἐδόκουν ὁρᾶν μ' ἔτι.* Eur. *El.* 925 *ἄλγιστα δ' ᾤκεις οὐ δοκῶν οἰκεῖν κακῶς* 'though you pretended your life

was happy.' Cf. *Hippol.* 119 *μὴ δόκει τούτου κλύειν*, and the maxim in Aesch. *P. V.* 401 *κέρδιστον εὖ φρονοῦντα μὴ δοκεῖν φρονεῖν.* **πεσσοὺς** seems to mean not (as the *schol.* takes it) 'the place where draughts are played'; like *ἐλθὼν εἰς τὸν τυρόν* 'the cheese-market' Lysias *or.* 23: *εἰς τὰ σκόροδα* (Eupolis), *ἐν τῷ μύρῳ* (Aristoph.), etc.; but simply 'draught-playing' in the abstract. I agree with Wecklein in connecting *ἔνθα δὴ κτλ.* with *προσελθών*, but regard *πεσσοὺς* as thrown forward and depending for its government on *προσελθὼν* instead of *θάσσοντες παίζουσι*, or the like, for which *θάσσουσι* is substituted. Reiske suggests that stone columns, *columellae saxeae quibus area fontis et suggestus eius qui procul dubio fuit saxeus cingebatur*, surrounding the fountain of Peirene are meant. In that case however one would expect some further indication to have been given in the text. **ἔνθα δὴ** 'just where,' *δὴ* is often thus added to emphasize relative words, *Iph. A.* 547 (*ὅθι δή*), Aesch. *Eum.* 3 (*ᾗ δή*), etc. **παλαίτατοι** cf. Cicero *de senect.* 16 *nobis senibus ex lusionibus multis talos relinquant et tesseras* (Klotz).

69. **ἀμφὶ** cf. Eur. *Suppl.* 391 *στρατὸς δὲ θάσσει κἀξετάζεται παρὼν | Καλλίχορον ἀμφὶ σεμνὸν εὐτρεπὴς ὅδε.* The epithet *σεμνὸς* refers to the divine character of the elements, as *δῖος αἰθήρ*, *ἱερὸν ὕδωρ*, etc. cf. *infr.* 410 *ποταμῶν ἱερῶν παγαί.*

70 f. **γῆς** for the genitive cf. *infr.* 701. **μέλλοι** the optat. of indirect discourse, cf. Soph. *Trach.* 265 ff.

75. **εἰ καὶ** as though *οὔ που ἀνέξεται*, which her question implies, had preceded.

78. **προσοίσομεν** v. note on *supr.* 25, 'if there shall surge in upon us a new wave of ill, ere we are freed from that which already is here.' For the metaphor see on *infr.* 258. Cf. *Ion* 928 and the verb *συναντλεῖν.*

80. **ἀτὰρ σύ γε** in a tone of command, as *μή σύ γε* in deprecation *infr.* 1056.

83. **ὄλοιτο μὲν μή** *κτλ.* 'curse him—nay, not that: he is' etc. *i.e.* I would say *ὄλοιτο*, were he not my master. She says it, but corrects herself, cf. Soph. *Trach.* 383, *Phil.* 961.

85. **ἄρτι γιγνώσκεις** v. *supr.* 34. *ἄρτι* 'now for the first time,' judging, that is, from this behaviour on the part of Jason; whereas it is really only what may be expected from the average man (*πᾶς τις*) —self-love being the commonest motive of human action. In some cases this motive may be excusable; sometimes it is mere selfishness, when a man is guided solely by the prospect of snatching some advantage, *κέρδει ἐπαιρόμενος* Thukyd. 3. 38: cf. Soph. *O. T.* 889 *εἰ*

μὴ τὸ κέρδος κερδανεῖ δικαίως. The distinction between *δικαίως* and *κέρδους χάριν* in l. 87 (on which line the *schol.* says *περισσὸς ὁ στίχος πρόκειται*) is certainly not necessary to the sentiment, but is natural from the Greek fondness for the antithetical development of a thought—even in the course of an argument to a definite point, as so commonly in the orators. Cf. also on *infr.* 319. There is no reason for supposing the line an interpolation as Nauck, Weil, etc. For the contrasted *δίκη* and *κέρδος* Elmsley cites *Herakl.* 2 *ὁ μὲν δίκαιος τοῖς πέλας πέφυκ' ἀνήρ, | ὁ δ' εἰς τὸ κέρδος λῆμ' ἔχων ἀνειμένον | πόλει τ' ἄχρηστος καὶ συναλλάσσειν βαρύς.* **εἰ—γε**, as often, states the instance relied on to justify a conclusion, 'inasmuch as,' hence *οὐ στέργει*, not *μή*, since a fact is adduced. Similarly often after words of asking, where the fact is assumed by the questioner, *e.g.* Antiphon 4 *γ*. 3; or in such sentences as Lysias *or.* 31. 31 *σχέτλιον δ' ἂν εἴη, εἰ οὗτος μὲν...περὶ οὐδενὸς ἡγήσατο, ὑμεῖς δὲ κτλ.*

90. **ἐρημώσας ἔχε** 'keep them out of the way,' v. on *supr.* 33.

92. **ὄμμα ταυρ. τοῖσδε** 'glaring at them like an angry bull,' cf. the bold expression *infr.* 188 *ἀποταυροῦται δέργμα λεαίνης*: where *δέργμα—λεαίνης* is a poetical extension of the *internal* accusative, being governed by *ἀποταυροῦται* on the analogy of *δέρκεσθαι δέργμα.* **τοῖσδε** cf. *infr.* 376.

93. **ὥς τι δρασείουσαν** 'as though planning some mischief,' cf. Aristoph. *wasps* 168 *ἄνθρωπος οὗτος μέγα τι δρασείει κακόν.* The Nurse's words hint at the tragedy that follows. Often *τι* has this euphemistic force, cf. *δρᾶν τι infr.* 95, *Orest.* 1164 *δράσας τι χρῄζω τοὺς ἐμοὺς ἐχθροὺς θανεῖν* with Aristoph. *Ach.* 128 *ἀλλ' ἐργάσομαί τι δεινὸν ἔργον καὶ μέγα. Phoiniss.* 481. So *παθεῖν τι infr.* 118.

94 f. **κατασκῆψαί τινα** the accus. here (instead of *τινι*, which Elmsl. proposed to write, or *εἴς τινα*, cf. *infr.* 1333) is defended by the analogy of the occasional use of the simple accus. after *ἐμπεσεῖν.* The meaning is 'strike down' (*οἷον κεραυνῶσαι schol.*) like a destroying thunderbolt.

96 f. Medea is heard giving vent to her grief within the house. She does not appear until l. 214. The children (as they have been told to do 89, 100) go indoors at l. 105. In Medea's utterances the Doric suits the high-wrought pitch of feeling. The Nurse employs the more ordinary forms.

97 f. **πῶς ἂν** v. *infr.* 173. **τόδ' ἐκεῖνο** 'just as I said!' a colloquialism, like *τοῦτ' ἐκεῖνο*, frequent in comedy *e.g.* Aristoph. *peace* 516 *ἤδη 'στι τοῦτ' ἐκεῖνο.* Distinguish *τόδ' ἔστ' ἐκεῖνο* in answer to a direct question Soph. *El.* 1178.

99. **κινεῖ κραδίαν, κινεῖ δὲ χ.** It is more common in repetitions of this kind to have *μὲν—δὲ* expressed, cf. *supr.* 21, Herodotus I. 76 *εἷλε μὲν τῶν Πτερίων πόλιν, εἷλε δὲ περιοικίδας αὐτῆς.* Thukyd. I. 85 *πέμπετε μὲν περὶ τῆς Ποτιδαίας, πέμπετε δὲ περὶ ὧν οἱ ξύμμαχοί φασιν ἀδικεῖσθαι.* Andokides § 144 *εἰδότα μὲν...εἰδότα δέ.* But *μὲν* is often omitted, cf. *infr.* 131, 955, 1026, Antiphon *caed. Her.* 94, etc.

106 ff. **δῆλον δ' ἀρχῆς** *κτλ.* I give my interpretation of this difficult passage. 'It is plain (from the sounds within) that a storm-cloud of passionate grief is beginning to form, likely soon as anger rises to blaze out in a lightning flash'; literally, 'plain it is that from a beginning is gathering a cloud of lamentation: I fear that presently she will make it blaze (kindle it) with access of rage.' The rising fury of Medea, presaged by the *οἰμωγή*, may discharge itself in some action sudden and deadly as the lightning, cf. *κατασκῆψαι supr.* 94. The metaphorical *νέφος* includes two ideas, the gloom of the storm as it gathers; and the flash of dangerous lightning when it breaks. The former of these ideas is seen in *Hippol.* 173 *στυγνὸν δ' ὀφρύων νέφος αὐξάνεται* (cf. *Phoiniss.* 1311), and in such phrases as *πολέμου νέφος.* On the other hand, the development of the metaphor (as here) into the image of a *thunder-cloud* bursting, as flashes of lightning dart forth, seems to be evident also in *Phoiniss.* 250 *ἀμφὶ δὲ πτόλιν νέφος | ἀσπίδων πυκνὸν φλέγει | σχῆμα φοινίου μάχης.* With the general drift cf. Soph. *Ai.* 1147 *οὕτω δὲ καὶ σὲ καὶ τὸ σὸν λάβρον στόμα | σμικροῦ νέφους τάχ' ἄν τις ἐκπνεύσας μέγας | χειμὼν κατασβέσειε.* I have altered the usual punctuation by putting a stop at *οἰμωγῆς* which, though not indispensable to the sense, gives a clearer and perhaps more natural construction. **τάχα** 'ere long' marks an *apprehensive* feeling, cf. *Orest.* 132 *τάχα μεταστήσουσ' ὕπνου | τὸν ἡσυχάζοντα* where the meaning is 'they will be waking him directly': so *Herc. fur.* 500. Compare the use mentioned *infr.* 335 *n.* [Wecklein reads *δῆλον δ' ἀχῆς ἐξαιρόμενον | νέφος οἰμωγῆς θ' ὡς τάχ' ἀνᾴξει | μείζονι θυμῷ* writing *ἀχῆς* for *ἀρχῆς* (*ἰαχῆς* Mekler) and adopting Elmsley's *ἀνᾴξει* (L has *ἀνάξει*). Prinz reads *δῆλον δ' ὀργῆς ἐξ. νέφ. οἰμωγαῖς ὡς τ. ἀνάψει μ. θ.* adopting *οἰμωγαῖς* from T. Plüss and *ὀργῆς* from Witzschel. (The *schol.* commenting on the reading *ἀνάξει* uses the expression *τὰ τῆς ὀργῆς*, but not in such a way as to lead one to suppose *ἀρχῆς* a corruption of it.) Weil tentatively suggests *ἀρχαῖς*.]

110. **δηχθεῖσα κακοῖσιν** 'now that it (*ψυχή*) is smarting from injury,' cf. *infr.* 817, Aesch. *Ag.* 1471 *κράτος καρδιόδηκτον ἐμοὶ κρατύνεις.* *Hec.* 235 *μὴ λυπρὰ μηδὲ καρδίας δηκτήρια.*

118 f. **τι πάθητε** *infr.* 306, v. *supr.* 93 *n.* **καί πως** Euripides often uses πως as a sort of general qualification, thus εὖ πως *Phoiniss.* 1466 'I cannot exactly describe it, but...' *Hec.* 130 σπουδαὶ...ἦσαν ἴσαι πως 'were about equal.' Cf. *Hel.* 712, Demosth. p. 1259 (κατ' αὐτό πως τὸ Λεωκόριον).

121. **χαλεπῶς** 'they experience violent changes of mood,' cf. *Hippol.* 204 θάρσει, τέκνον, καὶ μὴ χαλεπῶς | μετάβαλλε δέμας.

122 f. **τὸ γὰρ** κτλ. the connexion is, unbridled power is injurious to man's nature, for to accustom oneself to living on equal terms with others is a better thing. I at least hope to reach old age in the even tenour of a life removed from greatness. **γοῦν** introduces a particular case to which the general statement κρεῖσσον applies.

125. **τῶν γὰρ μετρίων** κτλ. 'since modest fortune has, to begin with, a title beyond compare, and in use is far the best for man.' Instead of ἔπειτα (*infr.* 549) δὲ (*infr.* 539) or ἔτι δὲ (*infr.* 1102) here πρῶτα μὲν is answered by χρῆσθαί τε. Cf. *infr.* 430, *Herakl.* 337, *Ion* 401, Aesch. *Suppl.* 404. εἰπεῖν is added as an epexegetical infin. to balance χρῆσθαι and point the antithesis, which is the favourite contrast between ὄνομα and ἔργον. This antithesis is found expressed in various forms: cf. *infr.* 708, Aesch. *P. V.* 114 ἔργῳ κοὐκέτι μύθῳ, Demosth. 23. 4 τῷ μὲν ἀκοῦσαι—τῷ δ' ἔργῳ. Hippokrates νόμος p. 3 K. φήμῃ—ἔργῳ. Thukyd. 2. 41 ἔπεσιν—ἔργῳ, Plutarch *Thes.* 32 ὄναρ—ἔργῳ, cf. Aeschin. *Ktesiph.* 142, Lysias *or.* 13. 12 πρόφασιν μὲν—τὸ δ' ἀληθές, Aristoph. *clouds* 611 οὐ λόγοις ἀλλ' ἐμφανῶς. Cf. Eur. *Suppl.* 902 οὐκ ἐν λόγοις ἦν λαμπρός, ἀλλ' ἐν ἀσπίδι. The democratic idea (ζῆν ἐπ' ἴσοισιν) with its implied μετριότης, like a catch-word in modern politics, was always a name to conjure with in Greece. Cf. Herod. 3. 80; so Aeschines περὶ παραπρεσβ. 177 τὸ μὲν τῆς δημοκρατίας ὄνομα οὐ τοῖς ἤθεσιν ἀλλὰ τῇ κολακείᾳ θεραπεύοντες. The sentiment that moderate fortune brings most happiness is of course a commonplace in Greek —αἴτιδδε τὰ μέτερρα (*i.e.* αἴτιζε τὰ μέτρια), *Etym. M.* p. 587. 13. Cf. Theognis 335 (πάντων μέσ' ἄριστα), and the deprecation of ὄλβος ἔκμετρος Soph. *Kreusa* 327. These philosophical reflexions may be compared with the moralizing tone in which the Nurse (*Hippol.* 250 ff.), appealing to the experience of a long life, recommends μετρίας φιλίας and the doctrine μηδὲν ἄγαν in general.

128 ff. **οὐδ. καιρὸν δύναται θνητοῖς** *plus aequo valent mortalibus*, 'οὐδένα κ. nostro loco est *immoderate, supra modum.* δύναται est ἰσχύει, σθένει, ut alibi passim' (Elmsley), the meaning being developed by what follows μείζους δ' ἄτας κτλ. I believe this to be the right explanation, as it

is the injurious effect of arbitrary *power* (v. *supr.* 119 ff.) which is chiefly in the Nurse's mind, and accounts for the choice of the word *δύναται.* The idea is not so much that of the gods' jealousy of success (*τῷ μὲν ὑπερβολὴν ἔχοντι φθόνος παρακολουθεῖ schol.*) as of the extraordinary catastrophes to which the reckless indulgence of such power leads. Domination uncontrolled hastens to its own destruction. (Hermann understands it as *οὐδὲν καίριον δύναται* on the analogy of *οὐδὲν δύνασθαι.* Pflugk takes *οὐδένα καιρὸν* as *intempestive*, cf. *Hel.* 479 *καιρὸν γὰρ οὐδέν' ἦλθες, i.e. οὐκ εἰς καιρόν*).

ἀπέδωκεν (*sc. τὰ ὑπερβάλλοντα*) gnomic aorist.

131—212. Parodos. The Chorus, composed of Korinthian ladies, now appears before Medea's dwelling, concerned at the cries of grief which have reached their ears and wishing to know how things are going. They speak of words of sympathy and consolation, and finally (173) request the Nurse to induce her mistress to appear. Meanwhile Medea's voice is heard at intervals from the inner apartments (*ἐν θαλάμοις,* 141), where like a lioness in her den (187) she is nursing her grief and brooding in loneliness over her wrongs. Cf. *supr.* 31.

131. **ἔκλυον** v. on *supr.* 99.

135. **ἐπ' ἀμφιπύλου** *i.e. ἐπὶ τοῦ πυλῶνος* (*schol.*), cf. Herod. 5. 92 *ἑστεῶτες ἐπὶ τῶν θυρέων* (Elmsl.) 'I heard, standing at the doorway, a cry within the house'; cf. *Cycl.* 516 *ἔσωθεν ἄντρων.* Soph. *Trach.* 867 *ἠχεῖ τις οὐκ ἄσημον ἀλλὰ δυστυχῆ | κωκυτὸν εἴσω.*

136. **οὐδὲ συνήδομαι** cf. *Hel.* 727. *οὐκ—ἥδομαι σὺν ἄλγεσιν* is equivalent to *συνωδίνω ἄλγεσι.* Cf. Aristotle *rhet.* p. 1381 a 4 *ἀνάγκη φίλον εἶναι τὸν συνηδόμενον τοῖς ἀγαθοῖς καὶ συναλγοῦντα τοῖς λυπηροῖς.*

137 f. **ἐπεί μ. φ. κέκρανται** 'since it (*δῶμα*) hath come to be loved by me,' though Medea arrived as a stranger and an exile: cf. on *supr.* 11. The mention of these friendly relations (cf. also *infr.* 182) makes the appeal in 259 f. more natural. *κέκρανται* (*κραίνω*) *τετέλεσται, οἷον ὑπάρχει, schol.* The Nurse replies ''Tis a house no more: home-life (*τάδε*) is ended for ever there.'

140 ff. **τὸν μὲν** *κτλ.* 'him doth a royal alliance claim,' cf. Verg. *ecl.* 1. 30 *postquam nos Amaryllis habet* (Musgr.). See on *infr.* 591. Observe *ἡ δὲ* explained by *δέσποινα*, the article used in the epic manner, cf. *Hippol.* 48 *ἡ δ' εὐκλεὴς μὲν ἀλλ' ὅμως ἀπόλλυται | Φαίδρα.* The order of the following words is *οὐδὲν παραθαλπομένη φρένα μύθοις οὐδενὸς φίλων*, 'and for nought her friends can say finds she any comfort in her soul.' Cf. Aesch. *Ag.* 71 *ὀργὰς ἀτενεῖς παραθέλξει.* Soph.

Antig. 935 *οὐδὲν παραμυθοῦμαι.* **τήκει βιοτὴν** cf. Soph. *El.* 819 (*αὐαίνειν βίον*) and on *supr.* 25.

144 f. **διά μου βαίη** *κτλ.* cf. *Orest.* 961 *τιθεῖσα λευκὸν ὄνυχα διὰ παρηΐδων.* With the studied simplicity of phrase, often remarkable in Euripides, of these passages contrast *Hippol.* 1352 f. *διά μου κεφαλᾶς ᾄσσουσ' ὀδύναι | κατὰ δ' ἐγκέφαλον πηδᾷ σφάκελος.* **τί δὲ** *κτλ.* cf. *Androm.* 406 *τί δῆτ' ἐμοὶ ζῆν ἡδύ; Alkest.* 960 *τί μοι ζῆν δῆτα κύδιον, φίλοι;*

146 f. **βιοτὰν** is so placed as to be governed both by *καταλυσαίμαν* and *προλιποῦσα*, an arrangement common also in Sophokles. *καταλ.* 'bring to a close'; so probably *λύειν βίον* in *Iph. T.* 692 (*λύειν* Voss. *λιπεῖν* Badham. P has *λύσειν*). There is no implication of 'prematurely' in *προλιποῦσα*, a compound which Eur. uses (like *ἐκλιπεῖν*) merely as a variation for the simple verb, as *infr.* 995.

151 ff. **τᾶς ἀπλάτου κοίτας** *i.e.* the grave, *τὸν ἀπότροπον ἀΐδηλον Ἅιδαν* Soph. *Ai.* 606. Death comes swiftly enough to all. O pray not thou for such a doom as that! **τόδε**, death by lightning (*φλὸξ οὐρανία*, 144). **μηδὲν**, a stronger form for *μή*: cf. *Androm.* 88, *Herakl.* 474, Aesch. *Ag.* 1438 *μηδὲν θανάτου μοῖραν ἐπεύχου.* Herod. 5. 111 *μηδὲν φοβηθῇς.* So (more commonly) *οὐδὲν*, as *supr.* 142, *infr.* 343, *Alkest.* 310 *ἐχίδνης οὐδὲν ἠπιωτέρα*: sometimes strengthened by *τι*, *infr.* 190 *οὐδέν τι σόφους*, as is often the case with the simple negative, *e.g. Suppl.* 117 *οὐ γάρ τι σιγῇ διεπέρασας Ἑλλάδα.* **ὦ ματαία** v. on *supr.* 61, cf. *infr.* 333, Aesch. *P. V.* 1031 *τόλμησον, ὦ μάταιε, τόλμησόν ποτε...ὀρθῶς φρονεῖν.*

153. **θανάτου** defining genitive (Gr. Gr. 219) is that in which the *τελευτά* consists, cf. *infr.* 915.

157 ff. Hesychius *κεχαραγμένος· ὠργισμένος.* The word suits the comparison to a *λέαινα* suggested *infr.* 187. To *κείνῳ* (157) it has been objected that it is out of place for the Chorus to put in a plea for Jason. To me the word appears sound. It serves merely to balance *σοι* and to point what (as often in Greek) is merely a verbal antithesis, 'Be not enraged at him: Zeus for thee will be an advocate in this quarrel.' (So in 1032 *ἐμοὶ* would not have been inserted had not *ὑμεῖς δὲ κτλ.* been about to follow in the next line.) See *infr.* 319. **τόδε** may be accus. after *χαράσσου* ('for this') on the analogy of similar verbs of emotion, see on *infr.* 904; but is perhaps better taken as an *internal* accus. representing *χαράσσειν χάραγμα* ('be not thus wrathful'), cf. *αἰσχύνομαί σοι τοὔτ' ὀνειδίσαι* Aesch. *Choeph.* 917. [*κοινὸν* (accepted by Wecklein) Verrall, who also punctuates *κοινὸν τόδε· μὴ χαράσσου.* Barthold (adopting Nauck's *σύνδικος ἔσται* in the next line) writes *σοὶ τ. μ. χαράσσου.*]

160. Medea invokes Themis and Artemis; Themis as the deity who maintains the sanctity of an *oath* (cf. *infr.* 208), and Artemis not only as the goddess protecting the state of *marriage*, at which ceremony she is often present with Apollo in vase-painting (cf. Anth. P. 6. 276), but with special reference to her *magical aid* in the domain of love—cf. Theokr. *id.* 2. 33. Medea in her extremity naturally turns to the patroness of her peculiar art, *δέσποιναν, ἣν ἐγὼ σέβω μάλιστα πάντων, Ἑκάτην*, as she says *infr.* 395. See also Note A. But although Medea with thoughts of vengeance in her mind has a good reason for adding an invocation to Artemis, the Nurse inaccurately reports *infr.* 168 *ἐπιβοᾶται Θέμιν εὐκταίαν Ζῆνά τε*, divinities who vindicate the sanctity of *oaths*. The significance of the appeal to *Artemis* is not caught by her. [Wecklein (after Heimsoeth and Weil) reads *ὦ μεγάλε Ζεῦ καὶ Θέμι πότνια.* Wieseler proposes *ποτνία τ' ὦ Θέμι.*]

161. So Soph. *Antig.* 940 *λεύσσετε Θήβης οἱ κοιρανίδαι | οἷα πρὸς οἵων ἀνδρῶν πάσχω.*

163 f. **ἐσίδοιμι** *i.e.* may I be *αὐτόπτης* of their destruction, Soph. *Trach.* 1038 *τὰν ὧδ' ἐπίδοιμι πεσοῦσαν αὔτως, ὧδ' αὔτως, ὥς μ' ὤλεσεν.* Cf. the parody of these tragic expressions Aristoph. *Ach.* 1156 and Bergler *ad loc.* **αὐτοῖς μελάθροις** dative of accompaniment (sociative dative) strengthened by *αὐτός* as *αὐτῇ νηΐ, αὐτῷ φάρει* (Homer *θ.* 186), *αὐτῇ λόγχῃ* (Ar. *Thesm.* 824), a well-known idiom. Euripides has it only in the *plural*, cf. *frag.* 387, *Iph. A.* 534, *Bacch.* 1134 etc. (In *Hippol.* 1213 *αὐτὸς* strengthens a prepositional phrase—*αὐτῷ δὲ σὺν κλύδωνι κτλ.* So *Ion* 32.)

165. **πρόσθεν** they as *beginning* wrong-doing are responsible for what is done in retaliation, an oratorical point: cf. Thukyd. 2. 74 *ξυγγνώμονες δὲ ἔστε τῆς ἀδικίας κολάζεσθαι τοῖς ὑπάρχουσι προτέροις.* Herod. 4. 8, *infr.* 1369 (*ὅστις ἦρξε*).

166 f. **ἀπένασθην** (*ἀποναίω*) the opposite of *κατενάσθην* (v. *Phoiniss.* 207). Hesych. *ἀπενάσθη, ἀπῳκίσθη.* Cf. Homer Ξ. 119 *ἀλλ' ὁ μὲν αὐτόθι μεῖνε, πατὴρ δ' ἐμὸς Ἄργεϊ νάσθη.* **κάσιν** Apsyrtus, cf. *infr.* 1331.

169. **Θ. εὐκταίαν** cf. Aesch. *Sept.* 710 *πατρὸς εὐκταίαν Ἐρινύν* (*qui prece vocatur* Blomfield *gloss.* s.v. *εὐκταῖος*). By name *Zeus* has not been mentioned (160), but as the recognized *ὅρκων ταμίας* (Homer Δ. 84) is implied in the appeal to Themis, who is *πάρεδρος* with him (cf. Soph. *O. C.* 1382 *Δίκη ξύνεδρος Ζηνός*); and the Nurse does not mention (or has confused) the invocation of *Artemis.* On this see *supr.* 160 *n.* Cf. Pindar *O.* 8. 22 (referring to the dispensing of justice between

man and man) Διὸς πάρεδρος ἀσκεῖται Θέμις, *infr.* 208 Ζηνὸς ὁρκίαν Θέμιν.

171. **ἐν τ. μικρῷ** 'twill surely be no light matter to control her wrath (she will not by any small obstacle suffer it to be stayed)—ἐν τ. μ. for an instrumental dative, as *e.g.* (εἷλε) ἐν ἀφύκτοισι δεσμοῖς *Alkest.* 982. So ἐν δόλῳ Soph. *Phil.* 102 for a simple dative (cf. *infr.* 391 δόλῳ μέτειμι καὶ σιγῇ), σπῶντας ἐν χηλαῖσιν *Antig.* 1003.

173. **πῶς ἂν** κτλ. For this mode of expressing a wish in the form of a question, cf. *Hippol.* 345, Soph. *Ai.* 388, Madvig *Gk. Synt.* § 129 R. 1.

175 f. **δέξαιτο** 'consent to hear,' cf. *infr.* 773, Soph. *El.* 1304 κοὐδ' ἄν σε λυπήσασα δεξαίμην βραχὺ | αὐτὴ μέγ' εὑρεῖν κέρδος. So sometimes with a genitive (like ἀποδέχεσθαι) to accept a conclusion, advice etc. from a person, cf. Eur. *frag.* 757 ἃ γοῦν παραινῶ ταῦτά μου δέξαι, γύναι. **βαρύθυμον ὀργὰν** 'her dangerous mood,' cf. on *infr.* 1131.

178. **τό γ' ἐμὸν πρόθυμον** I have the *will* (γε) to aid (sc. though slight my power). Weckl. cites *Iph. T.* 1023 οὐκ ἂν δύναιο τὸ δὲ πρόθυμον ᾔνεσα. The neut. of an adj. or partic. is often thus employed as an abstract noun (τὸ πρόθυμον = προθυμία) by Sophocles and Thukydides. Both are combined *Orest.* 297 τὸ δεινὸν καὶ διαφθαρὲν φρενῶν.

182 f. 'Say that we here are friendly to her,' cf. *supr.* 137. **τάδε** lit. 'things here,' cf. Thukyd. 6. 77. τι goes with κακῶσαι.

187. I will gladly give it (ἐπιδώσω) though 'tis a dangerous task to approach her now. καίτοι is often thus used when the speaker refers to a matter as affecting his own views or as touching his personal interests; Aristoph. *Ach.* 370 λέξω...καίτοι δέδοικα πολλὰ κτλ. In *infr.* 199 καίτοι has its common rhetorical force of making a point. In 1044 it introduces an abrupt question.

188. Cf. *supr.* 92 *n.*

192 f. **οἵτινες** since it refers to their characteristics, cf. *infr.* 1125. **ἐπὶ...παρὰ** for the varied preposition cf. *Iph. A.* 1037 ff. διὰ λωτοῦ... μετά τε κιθάρας συρίγγων θ' ὑπὸ καλαμοέσσᾶν.

194. **ὄλβου τ. ἀκοάς** 'to delight the ears of the wealthy,' *Iph. T.* 454 τερπνῶν ὕμνων ἀπόλαυσιν, κοινὰν χάριν ὄλβῳ. Cf. Aesch. *Ag.* 254 (ἐπεὶ πολλάκις πατρὸς κατ' εὐτραπέζους ἀνδρῶνας ἔμελψεν).

197. **ἐξ ὧν** sc. λυπῶν. **θάνατοι** *exitus violenti* (Seidler).

199 f. **καίτοι** v. *supr.* 187 *n.* **εὔδειπνοι δ.** see on *infr.* 1131.

201. **τείνουσι β.** cf. ἐκτείνειν, and *infr.* 1349. In prose ἀνατείνειν is used.

204 ff. The Nurse having left the stage on her mission to Medea,

the Chorus sympathetically refer to the sounds of grief still audible within. **λ. ἄχεα βοᾷ τὸν ἐν λέχ.** the phrase λιγυρὰ ἄχεα (internal accus.) βοᾷ governs the accus. προδόταν, cf. Soph. *Trach.* 50 πανδάκρυτ' ὀδύρματα | τὴν Ἡράκλειον ἔξοδον γοωμένην, *O. C.* 583 τὰ δ' ἐν μέσῳ | ἢ λῆστιν ἴσχεις ἢ δι' οὐδενὸς ποεῖ. **τὸν ἐν λ. προδόταν** the preposition as in Soph. *Ai.* 366 ὁρᾷς ἐν ἀφόβοις με θηρσὶ δεινόν. The article recalls the actual words of the objurgation, cf. *Herc. fur.* 582, Aristoph. *Thesm.* 392, *Hippol.* 589 καὶ μὴν σαφῶς γε τὴν κακῶν προμνήστριαν | τὴν δεσπότου προδοῦσαν ἐξαυδᾷ λέχος.

208. **ὁρκίαν Θ.** So Zeus is ὅρκιος *Hippol.* 1025. Cf. on *supr.* 169.

209 ff. **ἅ νιν ἔβασεν** *i.e.* she who (invoked by Jason to witness his vows) induced Medea to leave Kolchis for the Hellespont by night on a voyage to the opposite coast of Greece. **νύχιον**, since a *night voyage* was a daring feat before the compass was invented, implies a desperate effort to elude pursuit, cf. (with Elmsl.) νυκτέρῳ πλάτῃ λαθόντες, *Rhes.* 53. **πόντου κλῇδα**, the Hellespont including Propontis—called the *key* of the Euxine, because through this strait only was there an exit for a vessel from the enclosed waters of the Euxine sea. **ἀπέραντον** is not to be changed (as Milton proposed) to agree with πόντου, since Euripides is very bold in transferring his epithets, cf. *Iph. A.* 1041 Πιερίδες χρυσεοσάνδαλον ἴχνος ἐν γᾷ κρούουσαι, and an even more remarkable example *Herc. fur.* 882 ἑκατογκεφάλοις ὀφέων ἰαχήμασι. With the sense of ἀπέραντον 'having no way out,' cf. Hom. *θ.* 340 δεσμοὶ ἀπείρονες ἀμφὶς ἔχοιεν, *i.e.* making an unbroken circle. So of an enclosing net Aesch. *P. V.* 1112, cf. *Orest.* 25.

214—409. First Epeisodion. Medea now appears for the first time, and comes forward to address the Chorus. Her retirement, she says, has not been caused by sullen and unsocial reserve—which in her position as a stranger living as it were on sufferance at Korinth would be especially out of place. The truth is that the great blow, which fell so unexpectedly, unnerved her spirit and crushed her to the ground (ἐμοὶ δ' ἄελπτον πρᾶγμα ψυχὴν διέφθαρκε, 225). This collected and dignified address is followed by reflexions on the insecurity of a woman's position in life compared with that of a man (250 ff.), and she concludes (256) with a touching recital of her own plight, carried off from a foreign shore to Greece with no one to defend her rights, and now so cruelly betrayed. Will they keep her counsel if she determines to punish the betrayer?

214 f. **ἐξῆλθον μή μοι κτλ.** 'I come forth' (v. on *supr.* 64), 'lest you should form an unfavourable opinion of me.' Cf. Soph. *Trach.* 531 ff.

where Deianeira gives a reason for her appearance (*φίλαι, θυραῖος ἦλθον τὰ μὲν φράσουσα, τὰ δ' οἷα πάσχω συγκατοικτιουμένη*).

215 ff. Euripides is here really addressing the Athenian audience and (as in 232) Medea speaks from a point of view brought down to the poet's own day. The passage is in fact a defence of the philosophic life and temperament against the common misunderstanding of it by the world, where reserve is hastily taken for pride, and awkwardness for intentional discourtesy (*ἐκείνων δὲ τὸ ἦθος δυσπρόσοδον καὶ παντάπασιν ἀνομίλητον τὸν βίον ἀπεργαζομένων*, Galen *hist. philos.* p. 232). Again, the recluse is often censured as indifferent to affairs (*ἀφ' ἡσύχου ποδός*) and incapable of action (*ῥᾳθυμίαν*), since a man of the world is apt to be contemptuous of the *βίος θεωρητικός*. **οἶδα γὰρ** *κτλ.* the construction is, *οἶδα πολλούς, γεγῶτας σεμνοὺς (τοὺς μὲν ὀμμ. ἄπο, τοὺς δ' ἀφ' ἡσ. ποδὸς), δύσνοιαν κτησαμένους καὶ ῥᾳθυμίαν* 'I know that many people by a reserved demeanour get a reputation for sourness or for slothful indifference—some, who appear in public, because men judge them merely by eye; others, because of their retired life.' In **οἳ δὲ...ἐκτήσαντο** we have an example of the very common Gk. idiom by which in clauses thus balanced the construction is changed from the participial to a finite verb, *e.g.* Homer E. 145 *τὸν μὲν βαλὼν...τὸν δ' ἕτερον ξίφεϊ μεγάλῳ πλῆξε*, Thukyd. 7. 13 etc. This tendency to continue with a finite verb is well seen in Pind. *Isthm.* 5. 45 (*θυμὸς δ' ἑπέσθω*). Cf. also *infr.* 1313. The abandonment of the participial constr. *κτησαμένους* compensates for grammatical irregularity by the gain in a more direct presentation of the main thought—*δύσνοιαν ἐκτήσαντο καὶ ῥᾳθυμίαν.* **σεμνοὺς γεγῶτας** 'by being *σεμνοί*,' so *infr.* 223 *ὅστις αὐθάδης γεγὼς πικρός ἐστιν.* The words **τοὺς ἐν θυραίοις** are an amplification of *τοὺς μὲν ὀμμάτων ἄπο*, which phrase they explain, cf. Plato *republ.* 604 e *οὐκοῦν τὸ μὲν πολλὴν μίμησιν καὶ ποικίλην ἔχει, τὸ ἀγανακτητικόν, τὸ δὲ φρόνιμον καὶ ἡσύχιον ἦθος οὔτε ῥᾴδιον μιμήσασθαι...οὔτε καταμαθεῖν.*

σεμνοὺς here, as in *Hippol.* 94 (cf. Aristoph. *frogs* 178), denotes a reserved and haughty bearing suggesting a wish to pose as a superior person. Cf. *εὐπροσήγορος Hippol.* 95 as contrasted with *δυσπρόσοδος* (Thukyd. 1. 130), *δυσέντευκτος* (Plutarch *Nik.* p. 526, 1 *δυσπρόσοδος ἦν καὶ δυσέντευκτος*), and the verb *σεμνύνεσθαι* (cf. *ἀποσεμνύνεσθαι*). The want of geniality often characteristic of introspective natures may be unjustly assumed (219) to proceed from churlishness or pride. The poet speaks perhaps from his own experience. Both he and Anaxagoras are said to have been *ἀγέλαστοι.* **ὀμμάτων ἄπο** as we say 'judging from appearances': this is further expanded in ll. 219—221 *δίκη γὰρ οὐκ*

ἔνεστιν ὀφθαλμοῖς βροτῶν κτλ. **ἐκτήσαντο** 'get a reputation for *ῥᾳθυμία*,' cf. *infr.* 296, *Iph. T.* 676, *frag.* 238, Aeschin. *Ktesiph.* 45 *φιλοτιμίαν κτᾶσθαι.* So *λαβεῖν* *Orest.* 502, *ἔχειν* *infr.* 296, *προσλαβεῖν* Teles *ap.* Stob. *floril.* 97. 31 (*ἀλαζονείαν προσλαβών*). Similarly, *προστιθέναι* 'give a reputation for...' *Herakl.* 475, *Androm.* 218. **ῥᾳθυμίαν.** In Athens with its critical views of the duties of an individual to the state (*ἐν πόλει ψόγου πλέᾳ* *Ion* 601) indifference to public affairs, *ἀπραγμοσύνη*, was thought unbecoming, and a man who indulged his taste for a life withdrawn from the bustle of politics (*παρὸν ζῆν ἡδέως ἀπράγμονα* Eur. *Antiope* 193) incurred the reproach of *ῥᾳθυμία* as being inclined to shirk exertion from a love of ease and comfort. [Seidler retaining the MSS. *τοὺς δ' ἐν θυρ.* interprets '*some* (*I have heard of*) *among strangers*' as contrasted with *τοὺς μὲν ὀμμ. ἄπο* '*others* (*I know of*) *from my own observation*.' But it seems to me certain that the correction *τοὺς ἐν θυρ.* (due to R. Meister) is right. *δὲ* is often wrongly inserted. It was especially likely to be so here, from an apparent antithesis in the preceding words and the idiomatic structure of the whole sentence. On the meaning of *τοὺς μὲν ὄμμ. ἄπο* see above.]

220. **ὅστις** refers to *βροτῶν*, cf. *Androm.* 179 (*στέργουσιν, ὅστις κτλ.*). In Soph. *Antig.* 707 the inverse occurs, *ὅστις γὰρ αὐτὸς ἢ φρονεῖν μόνος δοκεῖ...οὗτοι...ὤφθησαν κενοί.*

222 f. The opposition to *ξένον μὲν κάρτα πρ.* is *ἐμοὶ δὲ* (225), the clause *οὐδ' ἀστὸν κτλ.* being added to give a complete statement of the general principle. **ᾔνεσα** v. on *supr.* 64.

224. **ἀμαθίας ὕπο.** Like several other negative compounds in Greek, *ἀμαθὴς* imports a positive idea, as *ἀνωφελὴς* 'harmful' etc. Cf. Plato *sympos.* 201 a *Οἴει ὅ τι ἂν μὴ καλὸν ᾖ ἀναγκαῖον αὐτὸ εἶναι αἰσχρόν; Μάλιστά γε. Ἦ καὶ ἂν μὴ σοφόν, ἀμαθές;* Cf. also Aristoph. *frogs* 191 ff. Here it corresponds nearly to what in modern language would be termed 'selfishness,' implying not want of *knowledge*, but want of *perception* in the various relations of human intercourse. It represents a deficiency in the moral nature of what was expressed by *ἀγχίνοια* or *ξύνεσις* in the intellectual region: cf. the distinction in Thukyd. 6. 39 *ἀμαθὴς* 'perverse,' *ἀξύνετος* 'obtuse.' So again it is contrasted with *δεξιότης* *id.* 3. 37. Thus *ἀμαθὴς* when referring to the moral nature approaches the meaning of *ἄμουσος* denoting an 'uneducated' narrowness of sympathy and indifference to the interests of others, *ἀμουσία τοι μηδ' ἐπ' οἰκτροῖσιν δάκρυ | στάζειν*, Eur. *frag.* 407.

228. **ἐν ᾧ** *i.e.* on whom, as but too well I know, my whole

happiness depended; cf. Herod. 3. 157; Ar. *Lysistr.* 30 *ἐν ταῖς γυναιξὶν ἔστιν ἡ σωτηρία.* So Livy 11. 47. 11 Demetrius iis unus *omnia* est. Cf. *infr.* 930. *Herakl.* 982.

233. **πρίασθαι** In the heroic age it was the bridegroom who bought the daughter from her father (Homer Il. 190), see Grote *H. G.* II. p. 24. Medea is made to speak in terms appropriate to the custom of Euripides' own time, when the father portioned his daughter on her marriage, cf. *Hippol.* 628, *Iph. A.* 47, *infr.* 956. The earlier custom is treated by Aristotle as a mark of an uncivilized community.

234. **ἐκείνου** *i.e. τοῦ χρ..ὑπερβ. π. πρίασθαι.* Cf. Aristoph. *Ekkles.* 1053 *τοῦτο γὰρ ἐκείνου τὸ κακὸν ἐξωλέστερον.* (Weckl.)

235. **ἢ—ἢ** the alternatives in which the *ἀγών* consists, v. *infr.* 494. Cf. *Iph. T.* 1057.

237. **ἀνήνασθαι πόσιν** (*ἀναίνομαι*), in prose *ἀπολείπειν*: the husband divorcing a wife was said *ἐκπέμπειν, ἀποπέμπειν.* The clause is added in explanation of *ἀπαλλαγαί.*

239 f. **οἴκοθεν** 'of her own knowledge,' so *ἔνδον e.g. Orest.* 1514 *τἄνδον οὐχ οὕτω φρονῶν* 'in thy heart.' **ὅτῳ μ. χρήσεται συν.** dependent upon *δεῖ μάντιν εἶναι,* 'what manner of man is he with whom she will have to pass her life.' *ὅτῳ μάλιστα = ὁποίῳ τινί.*

241 ff. **ἐκπονουμέναισιν εὖ** 'if we manage this successfully and one's husband be not a restive companion in the yoke of marriage,' *ζυγόν*, the metaphor from 'double harness,' common in this connexion and of partnerships generally. **χάρις** cf. Aesch. *Ag.* 555 *θανεῖν πολλὴ χάρις.*

246. **ἢ πρὸς φίλων τινὰ** *κτλ.* Cf. the proverbial *ἧλιξ ἥλικα τέρπει.* The reference is to the enforced seclusion of Greek women. Men, she says, can go out to mix with the world and enjoy the society of their friends: a woman has only her husband. The idea is the same as in *ἐν ᾧ γὰρ ἦν μοι πάντα, supr.* 228.

250. **κακῶς φρ.** 'A great mistake! I would rather thrice take my place in ranks of war than once endure the pangs of travail.' *τρὶς—ἅπαξ* as Lysias *or.* 24. 9. Cf. Ennius *Med.* 6 nam ter sub armis malim vitam cernere quam semel parere. *κ. φρονεῖν* as *infr.* 887. Cf. the adj. *κακόφρων Orest.* 825. So *δύσφρων* Aesch. *Theb.* 860. Contrast *infr.* 464.

252 ff. **ἀλλὰ γὰρ** 'But there! this language suits not thy case as it does mine.' With this abrupt turn is introduced a pathetic description of her own position, which leads up to the request she makes l. 259. Observe the rhetorical touch, *ἐκ γῆς βαρβάρου λελῃσμένη,* 256.

258 f. **μεθορμίσασθαι** *ad quos malorum afflicta tempestatibus | me veluti portum recipere in tutum queam.* (Buchanan.) 'With whom to find a refuge from this storm of woe,' cf. *infr.* 441. Metaphors taken from the sea and nautical matters, naturally common in all Greek poets, are used with great boldness by Euripides; as *infr.* 279 *ἄτης εὐπρόσοιστος ἔκβασις*, *Troad.* 104 *πρῷραν βιότου*, *Cycl.* 348 *ἀλίμενον καρδίαν*. Cf. 79, *infr.* 523, 763. The use of naval metaphors in tragedy is ridiculed by Aristophanes *wasps* 30. Cf. also *frogs* 430—4. **βουλήσομαι** the tense is remarkable: the meaning seems to be, 'hence (as I have so little claim upon you) I shall limit my wishes to just this favour.'

262. **ἥν τ' ἐγήματο** is a violation of usage, cf. Aesch. *frag.* 13 *σοὶ μὲν γαμεῖσθαι μόρσιμον, γαμεῖν τ' ἐμοί.* Hence Elmsley writes *ἥ τ' ἐγήματο* sc. *ἐκείνην τε ἣ ἐγημ.*, cf. *infr.* 514 *πτωχοὺς ἀλᾶσθαι παῖδας ἥ τ' ἔσωσά σε.* Probably however (as Lenting remarked) the line is an interpolation originating from *infr.* 288.

263 ff. **σιγᾶν** So Phaedra *Phoiniss.* 259 asks the Troezenian women *σιγῇ καλύπτειν*. In *Iph. A.* 542 a similar request is made of the Chorus though as mere strangers they have not the same interest in complying with it as has been prepared here, v. *supr.* 137 *n.* **κακὴ δὲ**, the main antithesis is between *τἄλλα μὲν* and *ὅταν δὲ*, but *κακὴ δὲ κτλ.* is inserted to complete the idea in the first clause; cf. *infr.* 413. 'Full of fears and too timid for feats of arms or to bear the sight of steel; yet if she be wronged as a wife, no spirit more murderous shall you find.' On *φόβου πλέα* v. *infr.* 898. [*κακή τε* Tyrwhitt, and so Wecklein, Barthold, Weil, Verrall.]

267, 8. These two lines summarize the situation at the moment—the acquiescence of the Chorus and Medea's threat of vengeance. Cf. the editor's note on Eur. *Iph. Aul.* 1209.

270. **στ. ἄγγελον** 'coming with news of...,' cf. on *infr.* 478.

271 f. Enter Kreon. The abrupt and peremptory form of address *σὲ τὴν κτλ.* may be compared with the tone of Hermes in Aesch. *P. V.* 976 *σὲ τὸν σοφιστὴν κτλ.* So *Herc. fur.* 1214, *Hel.* 546. **εἶπον** 'I hereby bid.' This use of the aor. is somewhat similar to that common with verbs of emotion (cf. on *supr.* 64).

278 f. **ἐχθροὶ γὰρ ἐξιᾶσι π. δ. κάλων** *i.e. οἱ ἐχθροὶ οὐριοδραμοῦσι καθ' ἡμῶν*, cf. Plato *Protag.* 338 a *πάντα κάλων ἐκτείναντα, οὐρίᾳ ἐφέντα, φεύγειν εἰς τὸ πέλαγος τῶν λόγων.* The metaphor is not from letting a sail fill by slackening the sheet (*πούς*) which had been hauled in (cf. *ξυντεῖναι Hippol.* 257, *λῦσαι Hec.* 1020) while beating against the wind; or from shaking out reefs, as some explain it; but from unbrailing a

sail (*ἀναστέλλειν, ἀνασείειν*) which had been brailed up—*i.e.* gathered (*συστέλλειν*) and hauled up against the yard: see *infr.* 523. Cf. Epikrates *incert.* 10. 5 *καὶ τοὺς κάλως ἔκλυε καὶ χάλα πόδα.* The same force is seen in *Herc. fur.* 857 *ἔλαυνε, κίνει, φόνιον ἐξίει κάλων*, the adj. marking the metaphorical use (cf. on *supr.* 49), 'speed him unchecked on a course of bloodshed': and so in Anth. P. 9. 545 *Μουσέων πάντας ἔσεισε κάλως.* On the other hand, in Anth. P. 10. 1 *πᾶσαν ἐφεὶς ὀθόνην*, the slackening of the sheet (*πούς*) is probably intended. **εὐπρόσοιστος** keeps up the naval metaphor, cf. on *supr.* 258.

284. **συμβάλλεται δὲ** *κτλ.* 'mihi genetivi a voce *πολλὰ* pendere videntur: multa *huius timoris* (*i.e.* multa quae hunc timorem excitent) *conveniunt*' (Pflugk), which I take to be a correct account of the construction, 'many things pertaining to this fear unite in producing it' *i.e.* 'my fear is the united effect of many considerations.' **σοφή** referring to her noted skill as a *φαρμακίς*. Cf. Note A.

288. **τὸν δόντα** cf. *infr.* 309. **γήμαντα** the article omitted, as Aesch. *Ag.* 335 *τῶν ἁλόντων καὶ κρατησάντων* (Paley).

291. **ὕστερον** is not superfluous, the meaning being 'too late': cf. on *infr.* 736.

292. **οὐ νῦν πρῶτον ἀλλὰ** *κτλ.* A rhetorical turn of phrase, cf. on *infr.* 446. Medea replies to the points alleged by Kreon, first with respect to her *σοφία*, then (306) as to his own personal safety.

293. **ἔβλαψε—εἴργασται** For the combination of a gnomic perfect and aorist, cf. Aeschines *περὶ παραπρεσβ.* 88 *ἐξ ὧν αὐτοὺς ἀνηρήκασί τινες, οἱ δὲ καὶ δημοσίᾳ ἐτελεύτησαν.* Cf. *infr.* 349 (*διέφθορα*), 445 (*κατεῖδον πολλάκις*), 1077 (*ἔμολον*).

295. **ἐκδιδ. σοφούς** 'seek to have them taught wisdom overmuch,' the force of the middle being as in *λύειν τινά* let a man go free)(*λύσασθαί τινα* get him ransomed, *ἀπέγραφον οἱ γραμματισταί*)(*ἀπογραφόμενος ὁ Ξέρξης* (Hdt. 7. 100), etc. **σοφούς** predicative, as *'Ορέστην ἔκτρεφ' ἄνδρα τόνδε μοι* (*Iph. A.* 1451): cf. Eur. *El.* 376 (*πενία*) *ἄνδρα διδάσκει κακόν.*

296. **ἄλλης** redundant in English, but often thus used in Greek to emphasize a distinction. **ἔχουσιν** 'get a name for...,' v. on *supr.* 218. Soph. *frag.* 287.

298 f. **σκαιοῖσι μὲν γὰρ** *κτλ.* Again a reference (cf. *supr.* 214) to the contemptuous opinion of philosophic studies held by the average man. Euripides no doubt is thinking particularly of what interested him, the new views discussed in his own circle; which Aristophanes afterwards ridiculed in the *clouds* in a way that probably to most of

the audience seemed highly appropriate. **προσφέρων** This use of the word is turned into ridicule Ar. *Thesm.* 1130 ff.

302. **καὶ** introduces the application to a particular instance, as *infr.* 583.

303 ff. To some (*i.e.* *τοῖς δοκ. εἰδ. τι ποικίλον*, 300) I am an object of jealous distrust (*i.e.* as being *κρείσσων*); others regard me as wrapped up in myself (*ἡσυχαία* alluding to the reproach of a too secluded life, as *supr.* 217 *ἀφ' ἡσύχου ποδός*)—though some credit me with just the opposite character; others again find me disagreeable, nor do I seem to them particularly wise. *τοῖς δ' αὖ* (305) *i.e.* the *σκαιοί* 'the unintellectual' (298), to whom she is *προσάντης* (=*ἀηδής*, Hesych.) as an unintelligible being. To them her 'wisdom' is but foolishness. There seems no reason for supposing interpolation here. She complains that her reputation of *σοφία* is disadvantageous in two ways—she is either feared or disliked, although these feelings arise from the most contradictory estimates both of her attainments and disposition. So above (214) two ways are set out in which an unfavourable reputation may be incurred. [Pierson rejected 304 followed by several edd. Weckl. also brackets 305 f. *εἰμι δ'—φοβεῖ με.* Musgrave suggested that the reading may have been *τοῖς δ' αὖ προσάντης εἰμί, κοὐκ ἄγαν σοφή*, the *schol.* on *προσάντης* being *ἐναντία εἰμὶ τοῖς ἀπαιδεύτοις, καὶ οὐκ ἄγαν σοφή.*]

309. **τί γὰρ** *κτλ.* *γὰρ* refers to the idea of unprovoked aggression conveyed in *ἐξαμαρτάνειν.* **ἐξέδου** 'gave in marriage,' Herod. 2. 47 *ἐκδίδοσθαι θυγατέρα* (as sometimes the simple *δίδωμι*, *e.g.* *supr.* 288, *infr.* 696); but the active is more usual, *Iph. A.* 964 *θυγατέρ' ἐκδοῦναι πόσει.* (In 1233 *infr.* the meaning is merely 'surrender.')

312. **τὸ σὸν** v. *infr.* 460.

314 f. **ἠδικημένοι** a woman using the plural in speaking of herself always employs the masc. cf. *infr.* 385. For the sentiment, cf. *infr.* 448. **κρ. νικώμενοι** the genitive as *ἥσσων εἶναί τινος, νικᾶσθαί τινος*, the idea being that of *comparison*: cf. Aristoph. *clouds* 1087. In 1190 *infr.* *συμφορᾷ νικωμένη* (instrumental dat.). The present tense is that commonly used, cf. Xen. *Cyr.* 2. 3. 3 *τὰ τῶν ἡττωμένων ἐν ταῖς μάχαις τοῖς νικῶσιν ἆθλα πρόκειται*, Thukyd. 2. 47. 4, Plutarch 4 d, etc. The *aor.* and *perf.* are less frequent (*ἡττημένοι τῷ πολέμῳ* Aeschines *π. παραπρεσβ.* 76). (*νικηθέντες μάχαις* Thukyd. 1. 101.)

319 f. **ὡς δ' αὔτως ἀνήρ** sc. *ὀξύθυμος.* The clause is inserted for the sake of the antithesis, and *σοφός* (320), though referring in thought principally to *γυνή*, follows the gender of *ἀνήρ.* **φυλάσσειν** 'to keep watch on.'

321 f. **λόγους λέγε** seems to be a rather colloquial expression, cf. Aristoph. *Lysistr.* 747, *Ach.* 299. **ὡς** cf. *infr.* 608. **ἄραρε** *infr.* 740.

324. **μὴ πρός σε** κτλ. sc. *ἱκετεύω, ἄντομαι.* Cf. *Iph. A.* 1233. This is the usual position of the preposition, but contrast *infr.* 704.

326. **κοὐδὲν αἰδέσει** 'brutally spurn,' cf. *infr.* 349.

329. The connexion is, 'likely enough, for (*γὰρ*) I myself love my country better than anything—except my children.'

330 f. **ἔρωτες** 'passion.' **ὅπως** 'that depends on how' etc. Cf. Thukyd. 3. 82 *ὡς ἂν ἕκασται αἱ μεταβολαὶ τῶν νῦν συντυχιῶν ἐφιστῶνται.*

333 f. **ματαία** cf. *supr.* 152. **πονοῦμεν** κτλ. here *ἡμεῖς* is opposed to *με* (333), and *κοὐ πόν. κεχρ.* follows to emphasize the idea contained in *πονοῦμεν*—as in such expressions as *βαιοῦ κοὐχὶ μυρίου χρόνου, πάλαι κοὐ νεωστί,* etc. Cf. *infr.* 1124. This sense of *κέχρημαι,* 'be wanting in,' is poetical; cf. Hesiod *ἔργ.* 478, Kallimachus *hymn to Zeus* 12, Anth. P. 5. 312 *νόου κεχρημένον.*

335. **τάχ' ὠσθήσει** *τάχα* with the fut. is common in threats, *Hel.* 452, *Cycl.* 518, Aesch. *Choeph.* 305, Aristoph. *Thesm.* 719 etc. Cf. the use of *ἔτι infr.* 366.

338. **τοῦτο τυχεῖν** for the accus. cf. *infr.* 753, *Phoiniss.* 1666 *οὐ γὰρ ἂν τύχοις τάδε, Orest.* 687. So with *κυρεῖν,* as *Rhesus* 695. **σοῦ** as *Iph. A.* 1242 *ἱκέτευσον πατρὸς | τὴν σὴν ἀδελφὴν μὴ θανεῖν.* Cf. *infr.* 1149.

340. With the alliterative effect of this line, cf. Soph. *Ai.* 1112 *ὥσπερ οἱ πόνου πολλοῦ πλέῳ, infr.* 475.

343. **οὐδὲν** v. on *supr.* 151. **προτιμᾷ** 'has no care to,' followed by the infin. as *τιμῷσι προσλαβεῖν | τὴν εὐγένειαν* Eur. *frag.* 405. **μηχαν.** sc. *ἀφορμήν.*

346. **τοὐμοῦ** v. on *infr.* 458 f.

349. **αἰδούμενος** *supr.* 326. **διέφθορα** cf. *infr.* 1050. The perfect is gnomic. Hypereides *Euxen.* col. 47. 2 (*σεσώκατε*); Plato *Theaetet.* 158 b. See on *supr.* 293.

350. **καὶ νῦν** 'so now,' cf. *supr.* 302. **ὁρῶ ἐξ.** *supr.* 26.

355 f. These two lines are probably an interpolation, Kreon's speech ending with *λέλεκται μῦθος ἀψευδὴς ὅδε.*

357 ff. As Kreon departs, the Chorus sing a *μεσῳδικόν* to allow an interval before Medea speaks again (cf. *infr.* 520). In 359 *δόμον* and *χθόνα* are in apposition to *ξενίαν,* and *σωτῆρα κακῶν* is explanatory of *χθόνα.* Owing to the construction being misunderstood *ἐξευρήσεις* was inserted to complete it. ['Non male abesset *ἐξ.* Noster Phoen. 977' Elmsley.]

361. **ἄπορον κλ. κακῶν** the metaphor of 'a sea of troubles,' *πέλαγος κακῶν*, cf. *Alkest.* 91 *μετακύμιος ἄτας*. So *Ion* 925 *κακῶν κῦμα*, like *δύστηνος κλύδων Troad.* 691, cf. on *supr.* 49.

364. For the alliteration, see on *supr.* 340. **τίς ἀντερεῖ**; cf. *Alkest.* 615 *οὐδεὶς ἀντερεῖ*, 152 *τίς δ' ἐναντιώσεται;*

365. **οὔτι ταύτῃ ταῦτα** *κτλ.* 'it has not come to this—never think it,' *i.e.* I am not yet at the end of my resources: cf. *Hippol.* 41 *ἀλλ' οὔτι ταύτῃ τόνδ' ἔρωτα δεῖ πεσεῖν*, Aesch. *P. V.* 527. **πω** ironical, sometimes thus used in wishes or commands where *ποτε* might have been expected, as *Herakl.* 357 (in ironical reply to the vapouring of the Herald, 274—283) *μήπω ταῖς μεγάλαισιν οὕτω καὶ καλλιχόροις Ἀθάναις | εἴη*. See also Porson ad *Hecub.* 1268.

366 f. **ἔτι** has a threatening tone, cf. *Alkest.* 731 *δίκας τε δώσεις τοῖσι κηδεσταῖς ἔτι*. Aesch. *P. V.* 908. Cf. *infr.* 399. **κηδεύσασιν** *i.e.* Kreon, cf. on *supr.* 61.

370 f. **χεροῖν** dative. **εἰς τοσοῦτον μ. ἀφίκετο** cf. *infr.* 568, Soph. *El.* 14 *τοσόνδ' ἐς ἥβης*, Thukyd. 3. 49 *παρὰ τοσοῦτον ἡ Μυτιλήνη ἦλθε κινδύνου*.

374 f. **ν. θήσω** 'will lay them dead,' v. *infr.* 399 and on *supr.* 66. Cf. Herod. 3. 3 *Αἰγύπτου τὰ μὲν ἄνω κάτω θήσω*. **πόσιν τ' ἐμόν** But, as her plan matures, she conceives a punishment for Jason more lingering than death—cf. 1393 *οὔπω θρηνεῖς· μένε καὶ γῆρας*.

376. **αὐτοῖς** *dativus incommodi*. For the metaph. use of *ὁδοί* 'methods,' cf. Thukyd. 1. 122 *ὑπάρχουσι δὲ καὶ ἄλλαι ὁδοὶ πολέμου ἡμῖν*.

381 f. **ληφθ. τεχνωμένη** cf. Antiphon *κατηγ. φαρμ.* 3 *ληφθεῖσαν τὸν θάνατον μηχανωμένην*, v. on *supr.* 26. **ὑπερβ.** 'entering' (crossing the threshold), as *παρελθεῖν infr.* 1132. Cf. *Ion* 514.

384 f. **τὴν εὐθεῖαν** sc. *ὁδόν*, so *τὴν ἐναντίαν τὴν ἔμπαλιν* (Lucian), Herodas *mim.* 5. 53 (*ἄγ', ἀλλὰ τὴν ἰθεῖαν*). Cf. *δι' ὀρθῆς* Soph. *Antig.* 994. Plato *sympos.* 185 d. **σοφοὶ** *supr.* 314. The reference is to Medea's peculiar art (*σοφὴ πέφυκας*, 285), but this is sufficiently indicated by the following words, so that the gender follows the ordinary rule. Cf. on *supr.* 314.

386. 'And now (*καὶ δὴ*) suppose them dead (*τεθνᾶσι*).' *δὴ = ἤδη*, cf. *infr.* 1060, 1113. The rhetorical method in Greek of putting a supposed case is by the indicative mood, cf. *Androm.* 336 *τέθνηκα δὴ σῇ θυγατρί*, 'suppose me slain' etc., Demosth. *or.* 21 p. 563 *ἥλωκεν ἤδη καὶ κατεψήφισται· τίνος τιμήσειν αὐτῷ προσδοκᾷς τὸ δικαστήριον; οὐχ ὁρᾷς ὅτι πλουτεῖ κτλ.*, Alexis *Ἰσοστάσ.* 98, Anaxandrides *incert.* 52 (*ἀλλ' ἔλαβεν αἰσχράν· οὐ βιωτόν ἐστ' ἔτι*). Cf. also Persius 6. 27 ast vocat

officium 'but suppose there are claims upon me.' Latin however more usually in such cases employs the subjunctive.

390. Here a hint is given to prepare us for the episode of Aegeus, 663.

393 f. **αὐτῇ** opposed to *δόλῳ supr.* 391, and further explained by *π. τὸ καρτερόν*, 'in boldness I will go to the limit of resolution,' *i.e.* though a woman I will take the sword in hand: the expression is like *εἰς πᾶν ἀφῖγμαι Hippol.* 284, cf. Eur. *El.* 57 *χρείας ἐς τοσόνδ' ἀφιγμένη.* Cf. *infr.* 403 *ἕρπ' εἰς τὸ δεινόν.*

397. **Ἑκάτην** see Note A. **μυχοῖς** Shrines of this goddess were often attached to private houses, cf. Hesychius *ἑκαταῖα· τὰ πρὸ τῶν θυρῶν Ἑκάτης ἀγάλματα.* Hence her names *Προθυραία, Προπυλαία* etc. Cf. also Aristoph. *Lys.* 63 and *schol.* on *Plut.* 596, Demosth. *Konon* 39. Medea naturally would have a shrine of her great patroness in her private apartments.

399. **πικροὺς** conveys a threat, as often in tragedy *e.g. infr.* 1385: sometimes strengthened by *ἔτι* (v. on *supr.* 366) as Soph. *El.* 471, or by *τάχα* (v. on *supr.* 335). The use is parodied by Aristoph. *Thesm.* 853 *πικρὰν Ἑλένην ὄψει τάχ', εἰ μὴ κοσμίως | ἕξεις.*

402. **ἕρπ' εἰς τὸ δεινὸν** *Hek.* 516 *πρὸς τὸ δεινὸν ἤλθετε.* Cf. *supr.* 394.

405. **τ. Σισυφείοις** Sisyphus the son of Aeolus (Horace *carm.* 2. 14. 20) was the founder of Ephyra (Korinth). The adj. in *-ειος* is used with a scornful emphasis, 'this grand marriage,' cf. Soph. *O. T.* 400 *δοκῶν θρόνοις | παραστατήσειν τοῖς Κρεοντείοις πέλας.*

407 ff. **ἐπίστασαι δέ** resumes the idea of 385, *σοφοὶ μάλιστα κτλ.* An assonance such as in 408, 9 occurs elsewhere in Euripides, as *Phoiniss.* 1478 *πόλει δ' ἀγῶνες οἱ μὲν εὐτυχέστατοι | τῇδ' ἐξέβησαν, οἱ δὲ δυστυχέστατοι.* Aristophanes laughs at it *wasps* 65 *ὑμῶν μὲν αὐτῶν οὐχὶ δεξιώτερον | κωμῳδίας δὲ φορτικῆς σοφώτερον.* So too in Latin, as Juvenal 10. 239 etc.

410—444. First Stasimon. The old order of things is changed. Men can no longer boast of their superiority to women. Poets can no longer decry the sex as fickle after Jason's perfidy. Indeed had the great poets been women, the tables would have been turned ere now. Medea trusted her lover, and has been miserably betrayed. Hellas is put to shame by this treatment of a foreigner and an exile (439). The deserted heroine is left without a refuge and a rival is reigning in her stead.

410 ff. **ἄνω ποταμῶν** 'backwards flow the waters of holy rivers,'

the proverb (used by Aeschylus acc. to Hesych.) denotes a complete reversal of conditions. Cf. *Suppl.* 520. Ovid translates it *Heroid.* 4. 5. 29 f., cf. Propert. 1. 15. 29. **ἱερῶν** v. on *supr.* 69. The plural παγαί signifies 'waters,' not 'founts,' cf. *Iph. T.* 1039 πόντου παγαί, Eur. *El.* 56 φέρουσα πηγὰς ποταμίας μετέρχομαι. So Aesch. *Pers.* 311. See also D'Orville *Charito* 1. 3. **δίκα** the meaning is explained by 412, 413.

412 f. **θεῶν δ' οὐκέτι** The main antithesis is introduced by τὰν δ' ἐμὰν (415), the clause θεῶν δὲ coming in as *supr.* 264 *q.v.*; cf. *Hek.* 592 ff. γῆ μὲν κακὴ...χρηστὴ δὲ...δίδωσι καρπόν, ἄνθρωποι δὲ κτλ. **θ. πίστις** a 'pledge given in the name of the gods,' as ὅρκος θεῶν *Hippol.* 657.

415. **εὔκλ. ἔχειν** epexeget. of στρέψουσι, 'shall work a change, bringing it into good repute.'

421 f. **παλαιγενέων.** Homer, Hesiod (*schol.*), Simonides of Amorgos, Archilochus etc. The latter was especially bitter in his attacks. *alludit per prolepsin ad poemata Archilochi, qui Euripidi π. erat licet non Medeae.* (Musgrave.) **ἀοιδᾶν μοῦσαι** as θρήνων ὀδυρμοί *Troad.* 609, 'the strains of ancient lays shall cease to harp upon the fickleness of my sex.' **ὑμνεῦσαι** For the Ionic contraction, cf. *Hippol.* 167, *Iph. A.* 789, both lyric passages: Aesch. (in iambics), *P. V.* 645 πωλεύμεναι.

424 ff. The causal sentence (οὐ γὰρ κτλ.) precedes: 'otherwise (ἐπεὶ) I would have answered with a strain replying to the male sex.' Cf. *Ion* 1096 παλίμφαμος ἀοιδά. There seems here an allusion to the sentiment of the Boeotian poetess Korinna, μέμφομη δὲ κὴ λιγουρὰν Μουρτίδ' ἰώνγα | ὅτι βανὰ φοῦσ' ἔβα Πινδάροιο ποτ' ἔριν.

425. **ὤπασε** a poetic and Ionic verb, also *infr.* 516. For the constr. cf. *Iph. A.* 584 ἐν ἀντωποῖς βλεφάροισιν ἔρωτα δέδωκας: cf. Aesch. *Ag.* 1450 φέρουσ(α) ἐν ἡμῖν ὕπνον.

430. **ἀνδρῶν τε** instead of πολλὰ δὲ ἀνδρῶν κτλ. Cf. *Orest.* 22 παρθένοι μὲν τρεῖς ἔφυμεν ἐκ μιᾶς...ἄρσην τ' Ὀρέστης, for ἔφυ δ' Ὀρέστης κτλ.

432. **μαιν. κραδίᾳ** Sappho 1. 18 μαινόλᾳ θύμῳ. Cf. *Hippol.* 1274. **διδύμους** cf. Pindar *Pyth.* 4. 209 δίδυμαι γάρ ἔσαν ζωαί (of the Symplegades). Euripides rather affects two terminations for adj. in -ος, cf. *supr.* 61, *Iph. T.* 154 φροῦδος (but *infr.* 491 φρούδη πίστις), *infr.* 1192 (δῆλος), *Herakl.* 901 (ὁδὸν δίκαιον).

434 f. **ἀνάνδρου,** proleptic: κοίτας λέκτρον forms a single notion; cf. *Iph. T.* 857 εἰς κλισίαν λέκτρων δόλιον ὅτ' ἀγόμαν. Similarly **λέκτρων εὐναί,** etc.

438 f. Cf. Theognis 647 ἤδη νῦν αἰδὼς μὲν ἐν ἀνθρώποισιν ὄλωλε, κτλ.

'The gracious spell of an oath (*ὅρκ. χάρις*) is departed, and reverence abides no more in the length and breadth of Hellas.' **τᾳ μεγάλᾳ** (as *Ἕλλας ἡ μεγίστη Iph. A.* 1378) seems to have the force of 'this great empire' in modern phraseology.

439 ff. **αἰθερία** *i.e. πρὸς αἰθέρα.* So with the adjectives *οὐράνιος, ἐφέστιος, θυραῖος* etc. Cf. Soph. *O. T.* 166 *ἠνύσατ' ἐκτοπίαν φλόγα.* Gr. Gr. 197 *n.* 7. **πάρα** (*πάρεισι*) **οὔτε** answered by (*τῶν*) *τε*, as often. [The MSS. have *τῶνδε.*] **μεθορμ.** v. on *supr.* 258.

444. For the force of the preposition in *ἐπανιστάναι*, cf. *infr.* 689.

445—625. Second Epeisodion. Jason appears and makes an attempt to smooth things down. He takes the line of professing readiness to do his best towards mitigating the results of Medea's unreasonable temper and of her reckless language, which has come to the ears of those in power (cf. *supr.* 287 *κλύω δ' ἀπειλεῖν κτλ.*) and has set them against her. He offers to provide whatever she may happen to want. This situation is well-conceived, as the tone assumed by Jason and his treatment of the matter as mere question of money naturally rouse Medea to even greater fury.

445. **οὐ νῦν πρῶτον ἀλλὰ** (v. on *supr.* 293), equivalent to *ᾔδεα μὲν καὶ πρόσθεν* (Theognis 853) with rhetorical emphasis: cf. Herod. 5. 78 *δηλοῖ δὲ οὐ κατ' ἓν μόνον, ἀλλὰ πανταχῇ, ἡ ἰσηγορίη ὡς ἔστι χρῆμα σπουδαῖον.* So *μὴ ἅπαξ ἀλλὰ πολλάκις* (Antiphon) etc. **ἀμήχανον** (cf. Shakespeare *All's Well* Act 2 Sc. 1 'from her *inaidable* estate'), the word is common in tragedy and in the gnomic poets (*ἀμηχανία*).

448 f. **κούφως φ.** cf. *ῥᾳδίως φέρειν, ἐναισίμως* (*Alkest.* 1077), *ἁπλῶς οὕτω φέρειν* (*Iph. A.* 899), *εὐκόλως φ.* Aristotle *ethics* I. 10. 12. So *φαύλως φ.* 'make light of' Ar. *birds* 961. **ἐκπεσεῖ**, 'will be banished,' serving as the pass. of *ἐξελαύνειν.*

455 f. **ἀφῄρουν** 'did my best to remove,' cf. *Orest.* 926 *ἣ κεῖν' ἀφῄρει*, 'went the right way to destroy.' For the (conative) imperf. of attempted action, see Gr. Gr. 246 *n.* 2, *infr.* 1145. **ἀνιεῖς** (not *ἀνίης*) is the Attic form of the 2nd sing. pres. See Rutherford *N. Phryn.* p. 316. **μωρίας** the genitive as *Orest.* 227 *ὅταν ἀνῇ νόσος | μανίας.* Gr. Gr. 225.

458 f. **καὶ ἐκ τῶνδε** 'even as matters are,' *Hippol.* 705, Thukyd. 4. 17 *ὡς ἐκ τῶν παρόντων.* **τὸ σὸν** 'your interest' (cf. *supr.* 346), so in the plural *Iph. T.* 766 *τῶν σῶν.* Cf. Soph. *El.* 251 *τὸ σὸν σπεύδουσ' ἅμα καὶ τοὐμὸν αὐτῆς ἦλθον.* In *Herc. fur.* 165 *τοὐμὸν* stands for 'my policy (or behaviour).'

464 f. **τοῦτο** *i.e. παγκάκιστε*, cf. *Iph. T.* 827 *ὦ φίλτατ', οὐδὲν ἄλλο, φίλτατος γὰρ εἶ.* **γλώσσῃ** (instrumental dat.) not superfluous, but

distinguishing what can be *expresssed* from what may be *felt.* Cf. Soph. *Ai.* 1012 *ποῖον οὐκ ἐρεῖ κακόν;*

466. **ἦλθες** retorts Jason's *ἥκω* in *supr.* 459 (Verrall).

471. **εὖ δ' ἐποίησας μολών** 'you did well to come,' *i.e.* I am glad that you came, cf. *Iph. A.* 642, Herod. 5. 24 *εὖ ἐποίησας ἀφικόμενος*, Lysias *or.* 28. 8. Cf. *εὖ* (*καλῶς*) *ποιῶν* in the sense of 'and a good thing too' Aristoph. *peace* 271 *εὖ ποιῶν γε ἀπόλωλε*, Demosth. *or.* 19 p. 353. Similarly, *εὖ γε δρῶντες* Mnesimachus 8 (Kock II. p. 442).

472 f. **κουφισθήσομαι** is one of several technical medical terms, like *ῥᾴων ἔσομαι* *Ion* 875, employed by Euripides. Cf. Aristotle *probl.* 894ᵃ 23 *ὅταν τι πεφθῇ, κουφισθὲν διεγείρεται* 'wakes relieved.' **κλύων** parallel to *λέξασα*, the pres. having by usage an aorist force, cf. *supr.* 287, *Iph. T.* 768 *σήμαινε...ὅ τι χρὴ κλύοντά σου λέγειν.*

474. 'I will begin at the beginning in my reply,' cf. *Iph. A.* 349 *ταῦτα μέν σε πρῶτ' ἐπῆλθον ἵνα σε πρῶθ' ηὗρον κακόν.* The expression *τῶν πρώτων πρῶτον* is technical in rhetoric.

475. **ἔσωσα** *κτλ.* *schol.* *πλεονάζει ὁ στίχος τῷ σ̄.* For the *sigmatism* of the line (which was ridiculed by the comic poets *e.g.* Plato com. 30 *ἔσωσας ἐκ τῶν σῖγμα τῶν Εὐριπίδου*) cf. *Alkest.* 614 *ἥκω κακοῖσι σοῖσι συγκάμνων, τέκνον*, to which other passages might be added. It is not however confined to our author. Aeschylus has *ὡς ἕως ἔλευσσας αὐγάς*, *Pers.* 710. Sophokles *O. T.* 1481 *ὡς τὰς ἀδελφὰς τάσδε.* Cf. also Thukyd. 4. 31 *ἀνηγάγοντο νυκτὸς ἐπ' ὀλίγας ναῦς τοὺς ὁπλίτας πάντας ἐπιβιβάσαντες.* See Lobeck *paralip.* p. 16. Heraklides Ponticus (III. 376 b) mentions a hymn to Demeter by Lasus of Hermione composed without a sigma.

477. **πεμφθ. ἐπιστάτην** For this use of the subst., cf. *supr.* 271, *Hel.* 99 *μνήστηρ ποθ' Ἑλένης ἦλθεν* 'came to woo,' Eur. *El.* 135 *ἔλθοις λυτήρ*, *Herc. fur.* 786, *Ion* 297. Cf. also Propertius 3. 11. 9.

479 f. **δράκοντα** cf. Juvenal 14. 114 *Hesperidum serpens aut Ponticus.* **ἀμπέχων** *κτλ.* cf. Lykophron *Alex.* 1310 *νάκην | δρακοντοφρούροις ἐσκεπασμένην σκοπαῖς.*

484. **πρ. μᾶλλον ἢ σοφωτέρα** *i.e.* *προθυμοτέρα ἢ σοφωτέρα* 'led by passion rather than prudence.' For the second comparative, idiomatic in Greek where two qualities or aspects of the same subject are contrasted, cf. Isokrates *or.* 6. 24 *ἀναγκαῖον ἦν συντομώτερον διαλεχθῆναι ἢ σαφέστερον περὶ αὐτῶν*, Herod. 3. 65 (*ταχυτέρα ἢ σοφωτέρα*). Cf. in Latin, *libentius quam verius* Cicero *Mil.* 29, *acrior impetu quam compositior pugna fuit* Livy 28. 22.

492 f. **ἢ—ἢ** the alternatives follow paratactically, cf. *supr.* 235.

503. **καλῶς**, for the ironical tone cf. *infr.* 587.

508. **πολλαῖς** 'in the eyes of many women,' like *παρ' ἐμοί*, 758. The dat. here as *infr.* 579.

512. **μόνη μόνοις**, cf. *Iph. A.* 75 *ἐρῶν ἐρῶσαν ᾤχετ' ἐξαναρπάσας*, Aesch. *P. V.* 987 *νέον νέοι κρατεῖτε.* Soph. *O. C.* 1259 *γέρων γέροντι.*

514. **ἡ ἔσωσά σε** more pointed than *ἡ τεκοῦσά σε* would have been. For the variation from the subst. (*παῖδας*), cf. *Hippol.* 1278 *ὅσα τε γᾶ τρέφει.*

515. **ὃς κίβδ. ῇ** the subj. without *ἄν* after the relative, an epic usage not unfrequent in tragedy in general statements, *e.g.* Soph. *O. T.* 1231. It occurs very occasionally in prose. Gr. Gr. 269, *n.* 2.

519, 20. Cf. on *supr.* 267, 8.

519 f. **δεινή τις** With adjectives *τις* often has much the same force as *πως* with adverbs etc. (*supr.* 119), as we say 'her fury is something terrible.' **συμβ.** *supr.* 44.

521. Jason now replies, answering the various points made by Medea. Here again (cf. on *supr.* 445) the tone he adopts in treating the matter as one to be explained away—*δεῖ με μὴ κακὸν φῦναι λέγειν* (521)—has the effect of enraging rather than soothing Medea.

523. **ἄκροισι λαίφ. κρασπέδοις.** See on *supr.* 258.

525. **ἐπειδὴ καὶ λίαν π. χ.** *καί* emphasizes the whole phrase, as Soph. *O. T.* 412 *λέγω δ', ἐπειδὴ καὶ τυφλόν μ' ὠνείδισας.* Cf. *infr.* 672.

528 f. The meaning is 'you are discerning enough to know the truth of what I say, but you do not like hearing it said.'

530. **τόξοις ἀφύκτοις** v. on *infr.* 634. **τοὐμὸν δέμας** equiv. to *ἐμέ*, but (as often in this periphrasis) with an idea of physical beauty.

531 f. **θήσομαι** 'reckon,' a metaph. from accounts. **ὅπῃ γὰρ οὖν** *οὖν* strengthens *ὅπῃ*, as Aesch. *Cho.* 96 *ὥσπερ οὖν ἀπώλετο.*

533. **μείζω** *κτλ.* the gen. *τῆς σωτηρίας* is causal, 'for saving me': cf. Soph. *Trach.* 288 *τῆς ἁλώσεως.* Wecklein understands it as a comparative dependent like *ἢ δέδωκας* on *μείζω.*

537. **μὴ πρὸς ἰσχύος χάριν** a prepositional phrase instead of an adverb, like *ἐς ἀμβολὰς* etc. Cf. Soph. *Phil.* 594 *πρὸς ἰσχύος κράτος.*

542. **ὑμνῆσαι** depends on *εἴη.*

545. **ἅμιλλαν λόγων** 'it was you (*σύ*) who provoked a war of words,' cf. *Orest.* 921 *ὁμόσε χωρεῖν τοῖς λόγοις.* For *λόγων* defining gen. cf. on *supr.* 153.

547 f. **δείξω γεγώς** *supr.* 26, cf. Thukyd. 5. 9. **μέγας φ.** 'a powerful friend.'

549. Medea makes a movement of impatience at this surprising contention. **ἔχ' ἥσυχος** like *ἄφοβος ἔχε* *Orest.* 1273, cf. Aristoph. *Plut.* 127 *ἔχ' ἥσυχος.* The usual constr. is with the adverb.

553. **γῆμαι** *i.e.* *τοῦ γῆμαι*, cf. *Herakl.* 297 *οὐκ ἔστι τοῦδε παισὶ κάλλιον γέρας ἢ πατρὸς ἐσθλοῦ κἀγαθοῦ πεφυκέναι* (Weckl.).

556. **ἅμιλλαν πολύτεκν.** *i.e.* a desire to see whether a first or second wife would be more fruitful in offspring. Cf. *φιλόπλουτον ἅμιλλαν Iph. T.* 411 (Paley).

563. **ξυναρτήσας γένος** 'by uniting in one family.'

564 f. **σοὶ γὰρ τί δεῖ παίδων**, the usual construction. Euripides has the accus. in several passages, as *Iph. A.* 1130 *οὐδὲν κελευσμοῦ δεῖ με.* The connexion is, why should you fret at my strengthening our position in the world (*εὐδαιμονοῖμεν*, cf. *infr.* 597), seeing that (*γὰρ*) you have children already and the maternal instinct is satisfied? **λύει** *λυσιτελεῖ*, as *infr.* 1107, 1359.

568. **εἰς τοσ. ἥκετε** '*μωρίας ni fallor*' (Elmsl.), and this no doubt would be the word if a genitive were expressed, but the speaker leaves *εἰς τοσοῦτον* to be interpreted by the following *ὥστε κτλ.*

572. **τίθεσθε** 'consider,' cf. *Iph. A.* 607 *ὄρνιθα μὲν τόνδ' αἴσιον ποιούμεθα*, and on *supr.* 66.

575. **εὖ...ἐκόσμησας** cf. *Troad.* 901 *τὸ σὸν κακὸν κοσμοῦσα*, Plutarch *Solon* 15 *λόγῳ καὶ φαυλότερα κοσμῆσαι πράγματα δεινός.* See *infr.* 581 *ἄδικα εὖ περιστελεῖν.*

578—582. Euripides seems again to be speaking in his own person, cf. 215.

579. **ἐμοὶ** 'in my opinion,' cf. *supr.* 508. Gr. Gr. 232. 5. Such a man's momentary gain is repaid by enormous loss, since he is tempted on to reckless iniquity (*πανουργεῖν*) in which he is found out and punished. *ζημία* combines the notions of loss and punishment.

581. **εὖ περιστελεῖν,** *εὖ* 'cleverly,' cf. *Phoiniss.* 1126, Aristoph. *equit.* 195 *εὖ νὴ τοὺς θεοὺς | καὶ ποικίλως πως καὶ σοφῶς ἠνιγμένος.* So Soph. *O. C.* 807, *Hec.* 1191 *τἄδικ' εὖ λέγειν* 'cleverly present.' For the metaph. sense of *περιστ.*, cf. *frag.* 460. 2 *περιστεῖλαι καλῶς.* Cf. also Lucian *Icarom.* 29 p. 736 *ἐπιπλάστῳ σχήματι κατάπτυστα ἤθη περιστέλλοντες.*

583 f. **ὡς καὶ σὺ** *supr.* 302. **ἐκτενεῖ** 'will lay you low,' a metaphor from wrestling (cf. Ar. *equit.* 481 *παραστορῶ*), as *Iph. A.* 1013 *ἀλλ' οἱ λόγοι γε καταπαλαίουσιν λόγους*, *Herc. fur.* 889, Ar. *frogs* 878 *στρεβλοῖσι παλαίσμασιν ἀντιλογοῦντες.* Technical expressions from the ring are not uncommon, as *Phoiniss.* 888 (*ἀνατρέπειν*), *Orest.* 434 (*διὰ τριῶν ἀπόλλυμαι*), *Iph. A.* 66 (*ὑπελθεῖν*). So *δυσπάλαιστος Alkest.* 888, *κεῖσθαι πεσοῦσαν Troad.* 467. Also in the orators, as Aeschin. *Ktesiph.* 28 (*ἀντιδιαπλέκειν*).

586. **φίλων** object. genit. after *σιγῇ*, as after *κρύφα*, *e.g.* Thukyd. I. 108 *κρύφα τῶν ἄλλων ξυμμάχων*.

589. **τολμᾷς** 'bring yourself to.' Cf. *infr.* 816, 1046, and Monk on *Alkest.* 275 *μὴ τλῇς με προδοῦναι*.

590 f. 'It was not that idea that prevented you, but' etc. **βάρβ. λέχος** 'a foreign wife,' cf. *infr.* 593 *γῆμαί με λέκτρα βασιλέων*. So often *εὐνή* in Euripides, *e.g.* *Iph. A.* 1355 *τὴν ἐμὴν μέλλουσαν εὐνὴν μὴ κτανεῖν*. **ἐξέβαινε** 'was like to prove,' cf. *Herc. fur.* 537 *καὶ τἄμ' ἔθνησκε τέκν', ἀπωλλύμην δ' ἐγώ*.

597. **λυπρὸς** which (to me) would be nothing but pain, developed in *ὅστις κτλ.* **εὐδαίμων** *i.e.* furnished with material comfort. **κνίζοι** optat. by assimilation to *γένοιτο*.

599. **οἶσθ' ὡς μετεύξει καὶ σ. φανεῖ;** Elmsley reads *μέτευξαι*, which is approved by Cobet *var. lect.* 101. The expression will in that case be like *Herakl.* 451 *ἀλλ' οἶσθ' ὅ μοι σύμπραξον;* Hermippus Μοῖραι 43 (*οἶσθά νυν ὅ μοι ποίησον;*) and other passages in which the 2nd pers. of the imperative is used in a dependent clause after *οἶσθ' ὅ*: cf. Matth. Gr. Gr. p. 750. *καὶ—φανεῖ* will then be parenthetic, as *Troad.* 726 *ἀλλ' ὡς γενέσθω· καὶ σοφωτέρα φανεῖ· μήτ' ἀντέχου τοῦδ', εὐγενῶς δ' ἄλγει κακοῖς, μήτε κτλ.* But although the imperative was doubtless the prevailing Attic idiom (see Greg. Cor. p. 18), the future also occurs *Cycl.* 131 *οἶσθ' οὖν ὃ δράσεις;* cf. *Iph. T.* 759 *ἀλλ' οἶσθ' ὃ δράσω;*—as well as other variations, *e.g.* Soph. *O. C.* 75 *οἶσθ', ὦ ξέν', ὡς νῦν μὴ σφαλῇς;* and the 3rd pers. of the imperative *Iph. T.* 1203 *οἶσθά νυν ἅ μοι γενέσθω;* *i.e.* *ἅ μοι γενέσθαι βούλομαι.* Cf. also *Hec.* 998 *οἶσθ' οὖν ἃ λέξαι σοί τε καὶ παισὶν θέλω;* *Suppl.* 932 *ἀλλ' οἶσθ' ὃ δρᾶν σε βούλομαι;* There appears therefore no sufficient reason for doubting the text here. The expression is equiv. to *οἶσθ' ὡς μετευξαμένη σοφωτέρα φανεῖ;* 'if you change your prayer as I advise, you will show more wisdom.'

605. **τί δρῶσα** In this fine retort the active (*γαμοῦσα*) said properly of the man reflects pointedly on Jason's conduct—*θέλει δὲ εἰπεῖν· ἆρα τοιοῦτον ἔργον ποιοῦσα < οἷον > σύ;* *schol.* A similar effect is, I think, given by Klytaemnestra's use *Iph. A.* 847 of the word *μνηστεύειν* (properly of the man 'to court') to emphasize the false position in which she has been placed, *ἀλλ' ἦ πέπονθα δεινά; μνηστεύω γάμους | οὐκ ὄντας, ὡς εἴξασιν.* (The use in Ap. Rhod. 2. 511 is exceptional.)

607. **καὶ σοῖς ἀραία γ'** 'yes and to thy house I am now a curse,' *i.e.* you have driven me to retaliate by bringing it to ruin. Jason of course does not suspect how soon this is to be proved true. Medea afterwards (v. 771 *infr.*) carefully dissembles her purpose to avoid exciting

suspicion; but the outburst here at the thought of her hated rival, suggested by Jason's *τυράννοις* (cf. *supr.* 287, 8), is a natural touch of feminine character. *τυγχάνειν ὢν* is common in Thukydides, and Greek generally, as equiv. to *εἶναι* with reference (more or less emphatic) to the position at the moment.

608. **ὡς οὐ κρινοῦμαι** an elliptic constr. (cf. *ὅπως* with the future indic. in exhortations) for *ἴσθι ὡς κτλ.* not unfrequent in Euripides. **τὰ πλείονα** cf. Soph. *O. C.* 36 "*τὰ πλείονα* 'the details foreshadowed.' In Eur. *Med.* 609 the genitive brings this out: 'Enough—I will not dispute with thee on the further aspects of the matter'" (Jebb).

612. **σύμβολα** The custom was for host and guest to break a counter (*ἀστράγαλον schol.*), each retaining half to establish a claim for future recognition and hospitality. In this case Jason would send one half to a *ξένος* while that corresponding would be kept by Medea as a 'letter of introduction' (=*δίπλωμα* Cicero *fam.* 6. 12; cf. Tac. *hist.* 2. 54) on her arrival. So a coin was used (*ἡμίτομόν τι νομίσματος* Pollux 9. 71) in acknowledging a commercial obligation.

618. **ἀλλ' οὖν** 'well then,' etc.

622 f. **νεοδμήτου** cf. *infr.* 1363 *n.* **ἐξώπιος**=*ἔξω δωμάτων*, 'outside her chamber,' *δώματα* referring to the inner apartments. Cf. *infr.* 1132 (*δόμους*). The phrase *δ. ἐξωπ.* is ridiculed by Aristophanes (*Thesm.* 881). It does not occur in the other tragedians.

625. 'Thou wilt contract a marriage thou wouldst fain disown (be quit of),' *ἀρνεῖσθαι* as *ἀπειπεῖν, ἀναίνεσθαι.*

626—657. Second Stasimon. The theme of the Chorus is a warning against the excessive passion of love. 'Medea abandoned all for Jason and now is left forlorn. But love in moderation is the most gracious boon of heaven. May our own wedded lives be not troubled by unlawful desires or jarring quarrels! Medea alas! is now an exile, homeless and loveless—the worst of all misfortunes. Duplicity such as Jason's deserves to bring the author of it to a bad end.'

626 ff. **ἔρωτες** *κτλ.* 'the passion of love when it cometh uncontrolled doth bring to man neither glory nor fair repute: yet, if in milder mood she draweth near, winsome beyond compare is the Kyprian goddess.' *ἄλις ἔλθοι, i.e. μετρίως* (Hesych.), cf. *infr.* 633, com. frag. *adesp.* Kock III. p. 436 *οὐδὲ τὴν νευρὰν Ἔρως | μετρίως ἐνέτεινεν, ἀλλ' ὅσον εἶχεν ἰσχύος*, Eur. *frag.* 550. **ἄλις** with a verb is epic: the ordinary use is as 557, 1103. For the sentiment, cf. *Iph. A.* 543—606 a chorus closely resembling this in ideas and expression.

631 f. **ἐπ' ἐμοὶ** 'against me'; an epic usage, *e.g.* Homer **A.** 382,

not unfrequent in tragedy, as Aesch. *Ag.* 375 *ἐπ' Ἀλεξάνδρῳ τείνοντα τόξον.* So *P. V.* 1075 (*ἐπ' ἐμοὶ ῥιπτέσθω πυρὸς βόστρυχος*). Cf. Meleager *A. P.* 5. 215 *ἀεὶ δ' ἐπ' ἐμοὶ πτηνὰ χέοντα βέλη.* Contrast *Herc. fur.* 984 *ἄλλῳ δ' ἐπεῖχε τόξα.* **ἄφυκτον οἰστὸν** see Note A.

635. 'And never may dread Kypris afflict me with a disputatious temper or restless jealousy and madden my soul with longing for strange loves. May she favour peaceful married life and wisely assort with whom each of us is to wed.'

642 f. **ἀμηχ.** cf. Pindar *Pyth.* 2. 54. See *supr.* 446. **δυσπέρατον** 'hard to find a way out of,' cf. Juvenal 3. 165 *haud facile emergunt* quorum virtutibus obstat Res angusta domi.

644. **οἰκτρότατον ἀχέων** accus. in appos. to the sentence, cf. *Orest.* 962 *τιθεῖσα λευκὸν ὄνυχα διὰ παρηΐδων, αἱματηρὰν ἄταν, infr.* 1197.

645. 'Ere that (*πάρος*) by death, O by death, may I be overcome and make an end of this life.' **ἁμέραν** cf. *Hel.* 364 *λυπρὰν ἄγουσαν ἡμέραν.* **ὕπερθεν** cf. *Bacch.* 904 *ὕπερθε μόχθων.*

649 f. For the emphasis given to *εἴδομεν* by the following *οὐκ ἐξ ἑτ. κτλ.*, cf. *Herakl.* 5 *οἶδα δ' οὐ λόγῳ μαθών.* **φράσασθαι** 'recognize.'

655 f. **καθαρὰν** the epithet really applies to *φρενῶν*, cf. on *supr.* 209. **ἀνοίξαντα** v. 810 *n.*, *infr.* 1233.

657. **ἐμοὶ μὲν** the antithesis *ἄλλοις δὲ* is left to be supplied in thought. Thus often in the orators *ἐγὼ μὲν οὐκ οἴομαι*, Demosth. p. 481 etc. The effect is reproduced by emphasizing *ἐμοί.* Cf. *Suppl.* 771.

658—818. Third Epeisodion. The prospect of a safe retreat which had been in Medea's thoughts (cf. *supr.* 390) now actually presents itself in the chance arrival of Aegeus, king of Athens, by ship (677) at Korinth. He had gone to Delphi to consult the oracle on his childlessness, and Medea promises the aid of her skill (713) in procuring him offspring *on condition that he grants her refuge and protection at Athens.* Two reasons, one general the other special, may justify the introduction of this scene. In the first place, Euripides (like other poets, see Introd. p. xv) takes an opportunity of bringing the Medea-legend into connexion with Athens, displaying her as a country faithfully discharging ancient obligations (719 *δίκαιος ὤν*) and as the protector of the friendless—*ἀεί ποθ' ἥδε γαῖα τοῖς ἀμηχάνοις | σὺν τῷ δικαίῳ βούλεται προσωφελεῖν* *Herakleidae* 329. To avoid prolixity, the poet supposes Medea and Aegeus already known to one another. In the second place, by showing her anxious to secure a retreat and trusting in the pledge given by Aegeus, Euripides throws into the background Medea's supernatural powers and presents her as a more human figure

than had she relied wholly on her magic arts to escape retribution at the hands of man. Thus the fine scene 1016 ff. where her thirst for revenge struggles with the promptings of a mother's love produces its full effect.

660. **σοφοῦ** appears to be a complimentary epithet not conveying any especial significance.

665. **ἄπαις γὰρ** 'was it because' etc., *πρὸς θεῶν* being merely interjectional. **δεῦρ' ἀεὶ** as *Suppl.* 788 *ἄγαμόν μ' ἔτι δεῦρ' ἀεὶ χρόνος ὤφελε κτίσαι.*

667. **εὐνῆς ἄζυγες γαμηλ.** 'I have a wife joined to me by wedlock's tie,' for the poetical fulness of expression (as Homer ζ. 250 *δηρὸν γὰρ ἐδητύος ἦεν ἄπαστος*) cf. *Iph. A.* 982 *σὺ δ' ἄνοσος κακῶν γ' ἐμῶν* and many similar phrases. For the gen. *εὐνῆς* (as *πῶλον ἄζυγα λέκτρων Hippol.* 546) v. Gr. Gr. 228 *n.* 2.

671 f. For *μὲν* in interrogations, v. *infr.* 1124. **ἐπεί τοι καὶ** the following words *σοφῆς κτλ.* are emphasized by *καί*, the reference being to *σοφώτερα*, 670. For the collocation, cf. *Herakl.* 747 *θείην· ἐπεί τοι καὶ κακὸς μένειν δόρυ*, Eur. *frag.* 781. 53, Plato *republ.* 567 e *ἐπεί τοι καὶ πιστότατοι αὐτῷ εἰσί.*

674. **ἀσκοῦ** *κτλ.* 'he forbade me to unloose the wineskin's pendent foot,' a euphemism signifying that he must preserve strict chastity. There is a similar ambiguity of expression in Epikrates *frag.* 10.

679. 'Son of Pelops, and a man (as they say) of upright mind,' cf. *Hippol.* 11 *ἁγνοῦ Πιτθέως παιδεύματα.*

681. **τρίβων τὰ τοιάδε**, with the genit. *Bacch.* 717 *καί τις πλάνης κατ' ἄστυ καὶ τρίβων λόγων*: cf. Eur. *frag.* 473 *λέσχης ἀτρίβωνα.*

684. **τί γὰρ** 'why, how is it that,' etc. Aegeus, who up to this point has been occupied with his own troubles, is struck by the melancholy tone in which Medea pronounces line 683.

689 f. **ἐφ' ἡμῖν** 'besides me,' for the force of *ἐπὶ* cf. *ἐπιγαμεῖν* of a man marrying again, *Alkest.* 305 *καὶ μὴ 'πιγήμῃς τοῖσδε μητρυιὰν τέκνοις.* (Similarly Klytaemnestra (referring to Kassandra) says of Agamemnon *ἀλλ' ἦλθ' ἔχων μοι μαινάδ' ἔνθεον κόρην | λέκτροις τ' ἐπεισέφρησε* Eur. *El.* 1033.) The words *δεσπότιν δόμων* give the point of Medea's grievance. Glauke was to have the position and privileges of a wife: cf. *infr.* 965. **οὔ που** 'surely he has not...' cf. *El.* 235 *οὔ που σπανίζει τοῦ καθ' ἡμέραν βίου;* Also occasionally in the strengthened form *οὔ τί που*, *Ion* 113, *Herc. fur.* 966, cf. Aesch. *P. V.* 263 (*μή πού τι προύβης κτλ.*), *οὐ δή που.*

693. **μέγαν γ' ἔρωτα** *κτλ.* sc. *ἐρασθείς*, 'yes, seeking a grand

alliance he proved himself untrue,' μέγαν γ' ἔρ. answers **πότερον ἐρασθεὶς**, as *Iph. A.* 1364 ΑΧ. αἱρεθεὶς ἑκών. ΚΛ. πονηράν γ' αἵρεσιν, μιαιφονεῖν. In μέγαν (explained by 695) the same contemptuous tone appears as *supr.* 405. **πιστὸς οὐκ κτλ.** is not a separate statement, which would require a connecting particle, but (as Verrall says) part of the answer, in which μέγαν γ' ἔρ. bearing the chief stress comes first.

694 f. **ἴτω** *i.e.* 'enough of him!' an exclamation of disgust. *valeat, malitia si modo est quam praedicas* (Buchanan). **ἀνδρῶν τ. κτλ.** developes μέγαν γ' ἔρωτα κτλ. above.

696. **δίδωσι** for the tense cf. *infr.* 950, 1205, 1319.

702 f. **ἐπῄνεσα** *supr.* 64. **λόγῳ μὲν οὐχί** κτλ. 'he pretends to oppose it (οὐκ ἐᾷ), but in fact he wishes to endure it.' Cf. *Alkest.* 1071 χρὴ δ' ὅστις εἶ συ καρτερεῖν θεῶν δόσιν (Elmsl.).

709. **οὕτως** 'so may you...' *i.e.* on this condition, like *sic* in Latin.

710. **καὐτὸς ὄλβιος θάνοις.** Nauck would read θάλοις, Schneidewin σθένοις, but the form of the expression is due to the well-known Greek sentiment χρὴ δ' οὔποτ' εἰπεῖν οὐδέν' ὄλβιον βροτῶν | πρὶν ἂν θανόντος τὴν τελευταίαν ἴδῃς | ὅπως περάσας ἡμέραν ἥξει κάτω, *Androm.* 100. 'And at the end you may die content!' *i.e.*, after a prosperous career, and with children of your own—the crowning felicity of life, cf. *supr.* 489 f.

711. **τόδε** *i.e.* 'in meeting me.'

713. Cf. *Hec.* 358 ἐρᾶν τίθησιν, *supr.* 696.

717. **εἰς τοῦτο φροῦδος**, herein am I wholly at a loss, cf. *Orest.* 390 τὸ σῶμα φροῦδον, τὸ δ' ὄνομ' οὐ λέλοιπέ με.

719. **δίκαιος ὤν** 'thus fulfilling what is due from me.'

723. **οὐ μὴ μεθῶ** Gr. Gr. 292.

724 f. **αὐτῇ** 'of your own free will.' **πόδα** the accus. added to the passive on the same principle as in such phrases as Eur. *El.* 94 (τειχέων μὲν ἐντὸς οὐ βαίνω πόδα) etc.; an extended use of the common internal accus. in the phrases πορεύομαι ὁδόν, *et sim.* See on *supr.* 92. **καὶ ξένοις** *i.e.* (in the opinion not only of my own nation) but also in that of the people of Korinth.

727. Medea is diffident in making this suggestion and concludes rather hesitatingly, ἔχοιμ' ἂν πάντα—πρὸς σέθεν—καλῶς. This seems to excuse what would otherwise be a slovenly mixture of the expression πάντ' ἔχειν and ἔχειν καλῶς.

728. **μῶν οὐ;** for the strengthened form, cf. *Troad.* 709 μῶν οὐ τὸν αὐτὸν δεσπότην ἡμῖν ἔχειν;

730 ff. **τούτοις, ὁρκίοισι μὲν κτλ.** The text here must be regarded

as uncertain (see Appendix), but *κἀπικηρυκεύματα* (not *-μασιν*) is shown by the *scholia* to have been the original reading. *ἄγουσιν ἐκ γ. ἐμέ*, 'if they try to drag' etc. [It is very possible that Kirchhoff is right in supposing a line lost after 733.]

736. **πολλὴν** almost 'over-much'; much, seeing that I have given my word: cf. *Iph. A. μακροὺς δὲ δοῦλος ὢν λέγεις λόγους.* So Pindar *Nem.* 10. 35 (*βραχύ*), *Herc. fur.* 19 (*μέγαν*).

739 f. **ἔχοντα** see *supr.* 58 *n.*, *infr.* 810 *n.* **τὸ σόν** *supr.* 346.

742. **συντιθεὶς** as well as *ὄμνυ* governs *γένος*, cf. *supr.* 147.

746. **ἑκουσίῳ τρόπῳ** = *ἑκουσίως*, a periphrastic form for the corresponding adverb rather affected by Euripides; cf. *El.* 282 *ἀναγκαίῳ τρόπῳ*, *Hel.* 1547 *ποιητῷ τρόπῳ* (= *δολίως*), *Orest.* 1040 (Fraccaroli, *de Eur. scribendi arte*).

749 f. **πάθοις;** represents *πάθοιμι* said by Aegeus. *δυσσεβοῦσι i.e. ἐπιόρκοις* (Paley).

753. **πράξασ' ἃ μέλλω** sc. *πράσσειν.* **τυχοῦσ' ἃ βούλ.** *supr.* 338.

755 f. **ὧν τ' ἐπίνοιαν** *κτλ. i.e. ἃ σπεύδεις, ἐπίνοιαν κατέχων αὐτῶν.*

758. **παρ' ἐμοὶ** cf. Soph. *Trach.* 589 (v. *supr.* 579). **δεδόκησαι** an Ionic form, cf. *κεχάρημαι* (*χαίρω*).

759 ff. Aegeus having left the stage, Medea in fierce exultation (*νῦν καλλίνικοι*, 760) pours out the full details of her scheme of vengeance to the Chorus. They have bound themselves to silence (267), but now on hearing fully what she meditates protest (806) against so fearful a crime. Can a mother kill her children? Yes, replies Medea, herein is a wife's exquisite revenge—*οὕτω γὰρ ἂν μάλιστα δηχθείη πόσις* (812).

759. **Δίκη τε Ζηνὸς** *supr.* 169.

765. Here *ἐκ τοῦδ' ἀναψ.* carries on the nautical metaphor in *ἐκάμνομεν* (cf. Aesch. *Sept.* 194) and *λιμήν*: see on *supr.* 258, *i.e.* 'on him will I rely for safety in my new abode.' Cf. *Herc. fur.* 478.

768. **δέχου δὲ μὴ πρὸς ἡδονὴν λόγους** 'prepare to hear words not framed to please,' *i.e.* spoken in earnest, not a discourse whose aim is to captivate an audience; cf. *Orest.* 763. *δέχου* as *supr.* 175.

773, 4. These two lines are probably inserted in explanation of 772.

776. **οὐχ ὡς λιποῦσ' ἂν** represents *οὐκ ἂν λίποιμι*, Gr. Gr. 255. Cf. Thukyd. 7. 67 *ὡς τῶν γε παρόντων οὐκ ἂν πράξαντες χεῖρον* 'could not possibly be in a worse position.'

780. **οἰκεῖν** as in *supr.* 314 (*ἐᾶτέ μ' οἰκεῖν*) 'continue to reside in.' **δῆθεν** like *ὡς δὴ* to indicate the mental attitude, real or supposed, of the agent, cf. *Iph. T.* 1337 *κατῇδε βάρβαρα | μέλη μαγεύουσ' ὡς φόνον*

νίζουσα δή, *Orest.* 1320 *ὡς δῆθεν οὐκ εἰδυῖα τἀξειργασμένα*. [I have made this correction of the MSS. *τήνδε μὴ φεύγειν χθόνα*. The *schol.* has *γράφεται δῆθεν μὴ φεύγειν χθόνα, ἵν' ᾖ ἀντὶ τοῦ ὡς δὴ παραιτησαμένους τὴν φυγήν*. If a gloss *μὴ φεύγειν* on *οἰκεῖν* had supplanted that word in the text, it is likely that the metre would have been restored by *τήνδε*, as *τήνδε μὴ φεύγειν χθόνα* occurs *infr.* 935. Elmsley suspected that *δῆθεν* was part of the original reading here, tentatively proposing *δῆθεν* <*ἱκεσίῳ λόγῳ*>.]

782. **ἀμφιθῇ χροΐ** *infr.* 975.

786. **ᾤμωξα** *supr.* 64.

788. **οὔτις ἔστιν ὅστις** *κτλ.* *usitatius esset οὐκ ἔστιν, οὐδείς ἐστιν, τίς ἐστιν, sequente scilicet ὅστις* (Elmsl.), v. *infr.* 1336. The exact force is as Hermann remarks (*opusc.* III. 212) non est aliquis qui eos servet, *i.e.* non est aliquis, qui, quisquis sit, eos servet. The phrase is rather a favourite with Eur. (cf. *Alkest.* 848; *Iph. Aul.* 972, etc.) and is probably parodied by Aristoph. *peace* 316 *οὔτι καὶ νῦν ἐστὶν αὐτὴν ὅστις ἐξαιρήσεται*.

793. **ἴτω** (in a different tone from *supr.* 694) 'it must come,' cf. *infr.* 814.

800. **κακὴν κακῶς** *infr.* 1383, see on *supr.* 512. Aristoph. *equit.* 2.

804. **βαρεῖαν ἐχθροῖς** *κτλ.* The sentiment is not meant to reveal barbarity in Medea's character, but is in keeping with the principles of early Greek morality, as we find in Pindar and the gnomic poets. Indeed so much was 'to do harm to one's enemies' accepted as natural, that even to kill the children of a defeated foe as a measure of precaution was thought excusable, cf. *Herakl.* 1005, *Androm.* 520, etc.

810. **πάσχουσαν** the change to the accus. is due to the infinitive (*πάσχουσάν σε λέγειν*) as is common when the participle precedes an infin., *e.g.* Plato *Krito* 51 d *προσαγορεύομεν...ᾧ ἂν μὴ ἀρέσκωμεν ἡμεῖς ἐξεῖναι | λαβόντα τὰ αὑτοῦ ἀπιέναι ὅποι ἂν βούληται*, *supr.* 655, 739. Sometimes the construction reverts to the dative for the sake of clearness, as Homer X. 107 *ἐμοὶ δὲ τότ' ἂν πολὺ κέρδιον εἴη | ἄντην ἢ 'Αχιλῆα κατακτείναντα νέεσθαι | ἠέ κεν αὐτῷ ὀλέσθαι*.

815 ff. She addresses the Nurse. **δεσπόταις** generalizing plur., cf. *supr.* 61.

819—860. Third Stasimon. The promise of Aegeus to grant refuge and protection to Medea leads to an ode in praise of Athens, the home of enlightenment and culture. But the Chorus who know the crimes she meditates doubt whether Athens will receive a murderess (841).

There is still time to repent (846). The children's innocent pleading may soften her heart.

819. **Ἐρεχθεΐδαι** the Athenians; as descendants of Erechtheus, who was identified with Erichthonios son of Hephaistos and Athene: hence they are called *θεῶν παῖδες μακάρων* (820) or *παῖδες Ἡφαίστου* Aesch. *Eum.* 13. **τὸ παλαιὸν** cf. Thukyd. 8. 28 (of Iasus) *παλαιόπλουτον γὰρ ἦν τὸ χωρίον.* The prosperity of Athens is not a thing of yesterday (*ἀρτίπλουτα χρήματα* Eur. *Suppl.* 742), but as the immemorial inhabitants of Attika, where the population has escaped the mixture of races ensuing on foreign invasion (*ἀπορθήτου*), they have grown up in established security.

821. **ἄπο** cf. *infr.* 980. **φερβόμενοι** 'drinking in with every breath,' their intellectual faculties being quickened by the pure bright air of Athens, as the dull heavy atmosphere of Boeotia was supposed to exert a contrary influence, Horace *ep.* 2. 1. 245 Boeotum *in crasso* iurares *aere* natum.

824 f. **λαμπροτάτου** cf. Pindar *Isth.* 2. 20 *κλειναῖς δ' Ἐρεχθειδᾶν χαρίτεσσιν ἀραρὼς ταῖς λιπαραῖς ἐν Ἀθάναις.* **ἁβρῶς** means graceful, easy movement, as *Alkest.* 586 (of a fawn) *σφυρῷ κούφῳ βαίνειν.* Cf. *Iph. A.* 613 *σὺ δ', ὦ τέκνον μοι, λεῖπε πωλικοὺς ὄχους, ἁβρὸν τιθεῖσα κῶλον*, *infr.* 1159 *ἁβρῶς τιθεῖσα πάλλευκον πόδα.* **ἔνθα ποθ' ἁγνὰς** *κτλ.* 'where aforetime, as they say, golden-haired Harmonia bore the Pierian maids, the Muses Nine.' The usual account makes the Muses daughters of *Μνήμη* or *Μνημοσύνη*, cf. Krates 1 *Μνημοσύνης καὶ Ζηνὸς Ὀλυμπίου ἀγλαὰ τέκνα, | Μοῦσαι Πιερίδες κλῦτέ μοι εὐχομένῳ.* Euripides is following some other legend (cf. *infr.* 1280), or makes an innovation of his own for the greater glory of Athens.

830 ff. **τοῦ καλλινάου** *κτλ.* 'beside the waters of the fair stream Kephisos, wherefrom did Kypris draw (as they tell) and watered the land, breathing o'er it sweet and gentle breezes. And twining ever scented rose-wreaths in her hair she hath for escort the Loves, who are Wisdom's comrades and her helpers towards every kind of excellence.' **ἀφυσσαμέναν**, the doubled *σ* (*quod in choricis licet*, Porson) as *καταναςσαμένη* Aesch. *Eum.* 930. The fructifying influence of the Kephisos on vegetation (*οὐδ' ἄυπνοι κρῆναι μινύθουσιν, Κηφισοῦ νομάδες ῥεέθρων*, Soph. *O. C.* 686) and the temperate climate of Attika are poetically supposed the work of Aphrodite. **τὰς** lit. 'to which she helped herself,' the accus. as Anth. P. 9. 333 *ἃς ἄπο νᾶμα | ξουθαὶ ἀφύσσονται χείλεσιν ἀλκυόνες.* [*ῥοὰς* the correction of E would be possible, as the accus. with *παρὰ* as well as the dative is used for 'on the banks of': cf.

Homer Δ. 487 (παρ' ὄχθας). *Hel.* 491. Antimachus 36 *βωμὸν δέ οἱ εἴσατο πρῶτος | Ἄδρηστος ποτάμοιο παρὰ ῥόον Αἰσήποιο.*]

839 f. **πέμπειν** cf. Plutarch *mor.* 751 *Ἔρως...ἣν* (*Ἀφροδίτην*) *εἴληχε θεραπεύειν ἐκ θεῶν καὶ περιέπειν.* See also Note B. **ἀρετᾶς ξυνεργούς.** At first sight it might seem that reason and passion are opponents, rather than allies. But the poet has in his mind the idea of Love as a guiding and inspiring influence; and just as Plato gave a new and extended meaning to *φιλοκαλεῖν*, transferring it to the aspirations of the soul, so Euripides here signifies by *ἔρωτες*, not mere passion, but the enthusiastic temperament capable of that ardour and devotion which leads to success (cf. Anth. P. 7. 14). The idea of Love is exalted to include that quickening and stimulating power, which spurs a man to noble effort, and animates him with the desire to win distinction. So Plutarch on the line *Ἔρως διδάσκει κἂν ἄμουσος ᾖ τὸ πρὶν* says, *συνετόν τε γὰρ ποιεῖ κἂν ῥᾴθυμος ᾖ τὸ πρίν, καὶ ἀνδρεῖον ᾖ λέλεκται ἄτολμος.*

841 ff. How then shall that city of holy streams (Athens) or that country that gives safe-conduct to friends (Attika) receive *thee*, the murderess, the impious woman, to associate with others?

ποταμῶν the genit. as *Phoiniss.* 825 (of Thebes) *πύργος διδύμων ποταμῶν.* **πόμπιμος φίλων** does not refer to the reception of Medea —whose crimes they fear may exclude her—but expresses a national characteristic. **μετ' ἄλλων** cf. *infr.* 892.

852. **πόθεν θράσος** *κτλ.* *i.e.* (as in *supr.* 841) *πόθεν ἢ θράσος φρενὸς ἢ κτλ.* The following words are variously altered, but the scholiast clearly had this text, and I believe it to be sound as it stands. The constr. is, *πόθεν ἢ θράσος φρενὸς* (*λήψει*) *ἢ χειρὶ καρδίᾳ τε δεινὰν τόλμαν προσάγουσα λήψει τέκνων σέθεν;* Boldness to *plan* is matched by resolution to *execute.* In the second clause however the construction is not *χειρὸς τόλμαν λήψει*, but *χειρὶ καρδίᾳ τε* (which form one notion, cf. *infr.* 1037 *καρδία γὰρ οἴχεται* answered by *χεῖρα δ' οὐ διαφθερῶ*, 1050) *λήψει τόλμαν προσάγουσα.* The participle (which here means simply 'bringing into play') is added to complete the idea *λήψει χειρὶ τόλμαν* (*προσάγουσα*). I follow Hermann in regarding *τέκνων σέθεν* as an objective genit. dependent on the idea of the clause *χειρὶ—τόλμαν.* It comes therefore to mean very much what the *schol.* expresses by *κατὰ τῶν φιλτάτων παίδων* 'against thy children.'

856 f. **ἄδ. μοῖραν σχήσεις φόνου** lit. 'how wilt thou keep tearless the fatal act?' *i.e.* will not tears rise and melt thy purpose? *μοῖραν φόνου* is in the epic manner, cf. *infr.* 982 *μοῖραν θανάτου.*

861—970. Fourth Epeisodion. Jason appears in response to the message sent (815), and Medea addresses to him the *μαλθακοὺς λόγους* (771) which are to disarm suspicion. On thinking it over, she says, I see that I was wrong. Your new alliance was demanded by worldly wisdom, and must be accepted—indeed I ought to welcome the bride and make things pleasant. [Medea rather overacts her part here, but she could calculate on Jason not detecting this. He has not realized the depth of feeling in Medea's nature: see on *supr.* 445. So in his reply he dismisses what to her mind is the vital point (904 f.), in the easiest fashion (906) *ἀλλ' εἰς τὸ λῷον κτλ.* Let us then forgive and forget!]

861 f. **καὶ** emphasizes *δυσμενὴς οὖσα* (concessive participle). **οὔ τἂν** (*οὔ τοι ἂν*) Porson for *οὐκ ἂν*, a common error, which is corrected to *οὐκ ἄν γ'* in the Aldine edition. **τοῦδέ γε** explained by what follows, *ἀλλ' ἀκούσομαι κτλ.*

866 f. **πόλλ' ὑπείργασται φίλα** 'many endearments have passed between us,' cf. Medea's appeal in Apoll. Rhod. 4. 360 *ποῦ δὲ μελιχραὶ ὑποσχεσίαι βεβάασιν; | ἧς ἐγὼ οὐ κατὰ κόσμον ἀναιδήτῳ ἰότητι | πάτρην... νοσφισάμην.* **ἐμ. διὰ λόγων ἀφ.** *ἐμαυτῇ διελέχθην*, cf. *infr.* 1076.

874. **τί πάσχω;** 'what has come to me?' cf. *infr.* 1044. **ποριζόντων καλῶς** cf. *εὖ δίδωμι*, *Orest.* 667 *ὅταν δ' ὁ δαίμων εὖ διδῷ.* *Alkest.* 1004.

875. **χθόνα** Iolkos, v. *supr.* 550. She is alluding to Jason's arguments 546—567. Thus *σωφρονεῖν* (879) recalls his *σώφρων* (548).

881. **ἧ** depends on *μετεῖναι.* **ξυμπ.** sc. *αὐτά.* **παρ. λέχει** 'stand by the marriage couch': this (and the following 'find delight in waiting on your bride') suggests the picture of a mother at the wedding of her daughter (cf. *infr.* 1021 *γαμηλίους εὐνὰς ἀγῆλαι*), but she does not use quite the ordinary terms lest the irony should be too evident to Jason. **κηδεύουσαν** v. *supr.* 810 *n.*

884 ff. **ἐσμὲν οἷόν ἐσμεν** a well-known tragic mode of implying more than is actually said, cf. *infr.* 1006 *ἤγγειλας οἷ' ἤγγειλας.* Gorgias *Helenae encom.* 6 *ἔπραξεν ἃ ἔπραξεν.* *Hec.* 873 *πάσχοντος οἷα πείσεται.* Here she continues with *γυναῖκες*—kept effectively till the end of the sentence, instead of something more explicit; such as *ἔπλευσ' ὅπως ἔπλευσα θεομανεῖ πότμῳ,* *Orest.* 79. **χρῆν** (not *χρὴ*) is right here, as she is referring to Jason's speeches, in which he 'retorted foolishness to folly' instead of trying to soothe her. **κακόν** is the familiar satirical description of women in the poets, from the earliest to the latest. Therefore, she says, men should not imitate what they condemn (*κακοῖς*). I now, instead of stubbornly urging (*ἀντιτείνειν*) my own point of view, am about to give way (*παριέμεσθα*) and confess my mistake.

892. **τῆς ἔχθρας** cf. Soph. *Ai.* 774 *ὡς καταλλαχθῇ χόλου.* **μητρὸς μέτα**, with your mother, *i.e.* 'as your mother does,' cf. *Hippol.* 835 *οὐ σοὶ τάδ', ὦναξ, ἦλθε δὴ μόνῳ κακά· | πολλῶν μετ' ἄλλων ὤλεσας κεδνὸν λέχος*, 'as many others have done,' and somewhat similarly *Androm.* 1152 *ὅσπερ αὐτὸν ὤλεσε | πολλῶν μετ' ἄλλων.* See on *infr.* 1053. Euripides sometimes extends this use to convey a proleptic sense, *Iph. A.* 1110 *πατρὸς μέτα* 'to join her father.' So *supr.* 845 (*μετ' ἄλλων*).

895. **τῶν κεκρυμμένων** she is thinking of the coming murder. The significance of the phrase is not, of course, seized by Jason.

898 f. **φόβου πλέα** cf. Aesch. *P. V.* 985 *φρονήματος πλέως.* Archilochus, 58 *καρδίης πλέος.* So Plato *republ.* 579[b] *πολλῶν καὶ παντοδαπῶν φόβων καὶ ἐρώτων μεστός.* v. *infr.* 923.

χρόνῳ, 'at last,' so *τῷ χρόνῳ infr.* 907. *σὺν χρόνῳ* Soph. *Trach.* 201.

900. **ἔπλησα** v. *supr.* 25 *n.*

901 f. **χλωρὸν δάκρυ** the tear-drop is given the same epithet as the dew to which it is often poetically compared, cf. *χλωρὰν δακρύων ἄχναν* Soph. *Trach.* 847. **μεῖζον** proleptic.

905. **γάμους παρεμπολῶντα...πόσιν**, the accusative-construction of the participle by which stress is laid on the act ('at the importation by a husband of...,') follows *ὀργὰς ποιεῖσθαι*, which is equivalent to a verb of emotion: see on *supr.* 64. Cf. *Hippol.* 1339 *τοὺς γὰρ εὐσεβεῖς θεοὶ | θνήσκοντας οὐ χαίρουσι.* Lobeck Soph. *Ai.* 136. The constr. is common in poetry, but very rare in prose. [MSS. *γάμους παρεμπολῶντος ἀλλοίους πόσει.* I have adopted here Mr Walter Headlam's emendation (*J. of Phil.* 46, p. 264) which cures the grammatical difficulty [*πόσει, παρεμπολῶντος* (*αὐτοῦ*) *γάμους*] and accounts for *ἀλλοίους*, a word unsatisfactory in sense and not elsewhere found in tragedy. Hesychius *ἐπεισάκτου· ἀλλοτρίου.* The word *ἐπεισάκτους* is the natural epithet here, carrying out the metaphor of *παρεμπολᾶν* (as *μητρυιὰν ἐπεισάγων* com. frag. *adesp.* 110): cf. Lykophron *Alex.* 60 *ἐπεισάκτων γάμων* and the *schol.* ad loc. *ξένων καὶ ἀλλοτρίων.*]

907 f. **ἀλλὰ τῷ χρόνῳ** *i.e. εἰ μὴ πρότερον, ἀλλὰ κτλ.* (*Hel.* 990 *εἰ μὴ πρὸς οἴκους δυνάμεθ', ἀλλὰ πρὸς νεκρούς*). Cf. *infr.* 1068. Elmsl. ad *Herakl.* 363. **βουλήν** on the analogy of *γνώμην*, cf. Herod. 7. 175.

909. **ὑμῖν** ethic dat., cf. *infr.* 1301.

912. **τὰ πρῶτα** cf. *Iph. A.* 51 *οἱ τὰ πρῶτ' ὠλβισμένοι Ἑλλάδος νεανίαι.* Gorgias *Helenae encom.* 3 *φύσει καὶ γένει τὰ πρῶτα.* Herod. 6. 100 (*Αἰσχίνης*) *τῶν Ἐρετριέων τὰ πρῶτα.* **ἔτι**, 'at some future day,' cf. *infr.* 1010.

915 ff. **ἥβης τέλος** cf. *supr.* 153. **τέγγεις** *supr.* 25.

920 f. **ἐννοουμένη** sc. *τέγγω κόρας.* **εὖ θήσομαι** like *καλῶς* (*εὖ*) *τιθέναι* Eur. *Antiope* 20 (*θήσομεν καλῶς*), *Iph. A.* 401, etc. is common in the sense of to 'arrange for,' as *Iph. T.* 1003 *τὸ σαυτοῦ θέμενος εὖ.* Lucian *Nekyom.* 21 *τὸ παρὸν εὖ θέμενος.* Thukyd. 6. 11 etc. See on *supr.* 66, and cf. Plato *Gorg.* 499 c *τὸ παρὸν εὖ ποιεῖν.*

923. **κἀπὶ δακρύοις ἔφυ** cf. Shakespeare, *King John* 3. 1. 14 'A widow, husbandless, subject to fears, A woman *naturally born to* fears.'

936. **οὐκ οἶδ' ἂν εἰ πείσαιμι** as often with *οἴομαι*, and similar verbs, **ἂν** is attracted from its normal position; cf. *Alkest.* 48. Plato *Tim.* 26[b] *οὐκ ἂν οἶδα εἰ δυναίμην κτλ.* (Elmsl.).

937. **ἀλλά,** 'at any rate,' cf. *supr.* 907. **πατρὸς** 'ask of thy father,' the genit. as *ἱκετεύειν τινός τι* (*ἱκέτευσον πατρὸς...μὴ θανεῖν Iph. A.* 1242), *παραιτεῖσθαί τινός* (1149), etc. Usually the accus., as *Orest.* 1611 *ἡμᾶς μὴ θανεῖν αἰτοῦ πόλιν.*

939 f. **σφε** *i.e. τὴν γυναῖκα.* **εἴπερ** *κτλ. i.e. εἴπερ ἐστὶ γυνή.* She will do what her lover asks.

947. **εὐδ. οὐχ ἓν ἀλλὰ μυρία** for the form of the expression, see on *supr.* 445.

950. **δίδωσιν** *supr.* 696. **οἷς** *ὅς suus non valde frequentatur a tragicis* (Elmsl.). Cf. *ὧν παίδων* Soph. *O. C.* 1639. In *Hel.* 1124 (*τάλαιναν ὧν ἀλόχων κτλ.*) Matthiae's *ὧν* restores the metre. C has *τῶν.*

951. **φερνὰς** 'as a wedding-present.'

953. **μεμπτὰ** the double sense here is well pointed out by the *scholiast* in his note. Jason takes it as 'the ornaments are precious enough to please even a royal bride,' but there is also the meaning 'she will not find the present contemptible,' *i.e.* it is fraught with death. The tragic irony of the whole scene down to *πράξαντες καλῶς*, 970, is very skilful.

958. **προθήσει** sc. *ἡμᾶς.* He speaks as an accepted lover, v. *supr.* 940.

959. **μή μοι σύ** 'No! No!' in a tone of impatience, cf. *μή μοί γε*, Aristoph. *equit.* 19.

961. **κεῖνα** is more abstract than the preceding *κείνης*, 'hers is the winning side.'

965. **δὲ** (not *τε*) is required in expressions of this kind answering an implied *μέν*, where there is no change of construction, *e.g. Hec.* 534 *ὦ παῖ Πηλέως, πατὴρ δ' ἐμός, δέξαι κτλ.* Contrast *Orest.* 22 quoted on *supr.* 430. [*δεσπότιν τ'* MSS. corrected by Elmsley.]

971—996. Fourth Stasimon. The Chorus presage the catastrophe that is approaching.

975. **ἀμφὶ κόμᾳ θήσει** cf. *supr.* 782 *ἀμφιθῇ χροΐ.* *infr.* 1155. The active is used, though she is to crown herself, as sometimes also with the verbs *στεφανοῦν, περιβαλεῖν*, etc. (cf. *infr.* 979). **τὸν Ἅιδα κόσμον** 'the fatal ornaments.'

980 f. **νυμφοκομήσει** 'shall put on the bridal dress,' which is to be her shroud. The idea is the same as in Soph. *Antig.* 816 *Ἀχέροντι νυμφεύσω.* *Herc. fur.* 484 *Ἅιδην νομίζων πενθερόν.* Cf. also Anth. P. 7. 182 (Meleager) *οὐ Γάμον, ἀλλ' Ἀΐδαν ἐπινυμφίδιον* Κλεαρίστα | *δέξατο.* Lucan *phars.* 8. 90 me pronuba ducit Erinys. **ἕρκος** cf. Aesch. *Ag.* 1611 *ἰδόντα τοῦτον τῆς Δίκης ἐν ἕρκεσιν.* So *ὑφαντὸν ἀμφίβληστρον* Soph. *Trach.* 1052, of Nessus' robe.

986 f. **παισὶν—βιοτᾷ** a variation on *παίδων βιοτᾷ*, the defining dative being added on the same principle as in the familiar construction with accusatives. Cf. Pindar *Pyth.* 1. 7 *ἐπί οἱ νεφέλαν...κρατὶ...κατέχευας.* *Rhesus* 266 *ἦ πολλ' ἀγρώσταις σκαιὰ πρόσκειται φρενί.* The grammarians call the construction *σχῆμα* Ἰωνικόν. **οὐ κατειδὼς** 'little knowing the full meaning of your marriage,' cf. Soph. *O. T.* 442 (*καταίσθῃ*).

990. **δύστανε μοίρας** causal genit. used in exclamations either without the article (cf. *Alkest.* 741 *σχετλία τόλμης*, *Orest.* 412 *οἴμοι διωγμῶν*) or, more often, with it as *infr.* 1023, 1046. **ὅσον παροίχει** 'how complete is thy ruin'; the preposition *παρά*, as not unfrequently when compounded with a verb, adds the idea of the unexpected and inopportune, *e.g.* Plato *Tim.* 50 e *τὴν αὐτοῦ παρέμφαινον ὄψιν*, Hypereides *Euxen.* 42 *παραφθέγγοιο.*

991. **μεταστένομαι σὸν ἄλγος** *i.e.* I change my theme to *thy* sorrows, unhappy mother.

997—1075. Fifth Epeisodion. The Παιδαγωγός announces that permission has been granted to the children to remain at Korinth. This news, which he supposes will gratify Medea, in reality intensifies the conflict in her mind between a mother's affection and the fury of an injured wife, which reaches its climax in the scene which follows, 1014 ff.

997. **οἵδε** *supr.* 46.

1001. This unmetrical line doubtless originated from *supr.* 918.

1003. **οὐ ξυνῳδὰ** cf. Aesch. *Ag.* 641 *εὔφημον ἦμαρ οὐ πρέπει κακαγγέλῳ γλώσσῃ μιαίνειν.*

1005. **ἐσφάλην** *supr.* 64. **δόξης εὐαγγέλου** 'my expectation of announcing welcome news,' in tragedy an adjective is often employed

in this free manner, cf. *ἁλώσιμος βάξις* 'tidings of the city's capture,' Aesch. *Ag.* 10. Cf. also *Herc. fur.* 460 *δόξα εὔελπις*.

1006. **ἤγγειλας οἷ' ἤγγειλας** *supr.* 884 *n.*

1007. **τί δαὶ κατηφὴς** *sc. ἐστιν;* **δαὶ** the colloquial particle comes naturally from the *Παιδαγωγός*: v. on *supr.* 30. It occurs on good MSS. authority in several passages of Euripides, *e.g. Hel.* 1246 *πῶς δαί;* though probably not in the two elder tragedians.

1010 ff. **κάτει** Porson's discerning correction of *κρατεῖς*. The sense here of *κατὰ* is 'home from exile,' cf. Aristoph. *frogs* 1128. In Medea's reply it has further the veiled meaning of 'down to the underworld.' The *Παιδ.* however supposes her merely to dismiss his suggestion, and turns to another topic of consolation *οὔτοι μόνη σὺ κ.τ.λ.* "One writes that 'other friends remain,' That 'loss is common to the race,' And common is the commonplace, And vacant chaff well meant for grain" Tennyson *In Memoriam.* This he reinforces with an equally trite maxim, *κούφως φέρειν χρὴ κτλ.* (*δεῖ φέρειν τὰ τῶν θεῶν Phoiniss.* 383), cf. Pindar *Pyth.* 3. 145, Thukyd. 2. 64, and v. on *supr.* 448: contrast *φέρειν ὑπέρφευ τὰς τύχας Herc. fur.* 1321.

1014—1075. Euripides in this pathetic and convincing scene shows the final struggle between natural affection and revenge in Medea's heart. In the utterance of her conflicting feelings a symmetry of expression is preserved (see Weil *ad loc.*): thus 1037—1043 correspond in form with 1044—1050, the distich *αἰαῖ· τί δράσω* being answered by the distich *καίτοι τί πάσχω*, the distich *οὐκ ἂν δυναίμην*... by *τολμητέον*..., and the three remaining lines end in the one case with *χαιρέτω βουλεύματα* (1043), in the other with *χεῖρα δ' οὐ διαφθερῶ* (1050). **βαῖνε** is addressed to the *Παιδαγωγός*, who retires from the scene leaving Medea alone with her children. She then gives utterance to her feelings (1016 ff.) in a speech which both in lucidity of style and in natural display of the emotions is Euripides at his best. Again, as 951, many of the expressions used admit of a double interpretation (*αἰνιγματωδῶς schol.*), the more sinister meaning being obvious to those who know what she really meditates.

1020 ff. **ὄνασθαι** (cf. *οὕτως ὀναίμην τῶν τέκνων* Ar. *Thesm.* 476) explained in detail 1032 f. **λουτρὰ—ἀνασχεθεῖν.** The customary ceremonials at a Greek marriage, cf. *Phoiniss.* 344, *Troad.* 308. The word *ἀγῆλαι* (*κοσμῆσαι*) is chosen as a general term applicable to the three substantives. **αὐθαδίας** v. on *supr.* 990.

1024. **ἄλλως ἄρα** *κτλ.* Cf. *Troad.* 753 *ὦ χρωτὸς ἡδὺ πνεῦμα* (cf. *infr.* 1070), *διὰ κενῆς ἄρα | ἐν σπαργάνοις σε μαστὸς ἐξέθρεψ' ὅδε | μάτην δ' ἐμόχθουν καὶ κατεξάνθην πόνοις, infr.* 1276.

1029. **εὖ περιστελεῖν** 'decently enshroud,' the technical phrase (Ovid *fasti* 3. 560 *dare iusta*), cf. *Alkest.* 664, Herod. 6. 30, cf. Hermes *ap.* Stob. *ὡς δέον περιστέλλειν.*

1030. **ὄλωλε δή** this force of *δή* approaches that of *ἄρα*, cf. com. frag. *adesp. οὐχὶ πάντων μεταβολὴ γλυκεῖα δή* (si ver. lect.); and differs from cases where it resembles *ἤδη*, as Soph. *Trach.* 1145 *φρονῶ δὴ συμφορᾶς ἵν' ἕσταμεν.* So *infr.* 1062. For its position cf. *Hippol.* 778, 789, 1093, *Suppl.* 521, *Herakl.* 665, Aesch. *P. V.* 987, *infr.* 1308.

1034. **ἐς ἄλλο σχῆμα** the veiled meaning is of course the condition of the departed; cf. *ἄλλον βίοτον Hippol.* 195. So Philiskus *ap.* Plutarch *vit. Lys.* 3 (on the death of Lysias) *τὸν γὰρ ἐς ἄλλο σχῆμα μεθαρμοσθέντα καὶ ἄλλοις | ἐν κόσμοισι βίου κτλ.*

1037. **καρδία** cf. *infr.* 1237 and on *supr.* 852.

1046. **κάκης** the genit. as *supr.* 990. **τὸ καὶ προσέσθαι** 'to think of my even admitting... !' *καὶ* emphasizes the verb, cf. Plato *rep.* 388 d *εἰ καὶ ἐπίοι αὐτῷ κτλ.* For the infinitive in exclamation, cf. Soph. *Phil.* 234 etc. (In *Alkest.* 832 *ἀλλὰ σοῦ τὸ μὴ φράσαι* the use of the infin. is the same, but depends on *σοῦ* (possessive genit.), the construction being as in *θαυμάζειν τινός τι, e.g.* Plato *Gorg.* 449 b *ἄγαμαί γε σοῦ τὰς ἀποκρίσεις.*

1048. **ὅτῳ δὲ μὴ** *κτλ.* With this stern warning, modelled on that customary before the offering of a sacrifice, she forbids the Chorus to attempt any interference.

1050. **οὐ διαφθερῶ** cf. Terence *Hecyra* 4. 2 *sed non minuam meum consilium*, Aesch. *Ag.* 922 (*διαφθείρειν γνώμην*).

1051. **μὴ σύ γε**, like *μὴ δῆτα*, is a formula of deprecation (cf. Valckenaer ad *Phoiniss.* 535), so *Ion* 1335, *Bacch.* 951 etc.

1053. **ἐκεῖ μεθ' ἡμῶν** These words are usually thought corrupt, on the ground that *ἐκεῖ μεθ' ἡμῶν ζῶντες* contradicts what follows; but the meaning is, 'in the land of exile they will cheer thee if they continue alive with me,' *i.e.* as I continue. **σε** *sc. ὦ θυμέ.* The force of *μεθ' ἡμῶν* here may be illustrated by *μητρὸς μέτα*, 'as your mother does,' *supr.* 892 (see note). The chief emphasis is on *ζῶντες.* Now that the children have been allowed to remain at Korinth (997) the thought that they are still alive and the hope suggested above (1010) that they may bring her back will inspirit the lonely exile. But the image of their forlorn and despised condition in her rival's home then recurs, the three lines 1051—53 being answered by the three lines 1054—56. That shall never be: and the thought of keeping them alive is abandoned, *εὐδαιμονοίτην—ἀλλ' ἐκεῖ* (*i.e.* in the underworld) 1068.

1057, 8. These lines, which are found *infr.* 1235, 6 in an appropriate connexion, are probably here an interpolation, as 1059 follows more naturally from 1056 in which the subject (*ἡ τύραννος*) of *ἐκφεύξεται* is suggested. See preceding note. 1060. **καὶ δὴ** *supr.* 386.

1064. **προσειπεῖν** 'bid them farewell,' cf. *Alkest.* 610 *προσείπατ' ἐξιοῦσαν ὑστάτην ὁδόν.*

1062 f. **ἀλλὰ (εἶμι γάρ, καὶ πέμψω...) βούλομαι...** cf. *infr.* 1341—3. *τούσδε*, accompanied by a gesture. *τλημονεστέραν ἔτι* has a double significance; she is about to despatch them on a cruel errand (as the innocent ministers of death to Glauke, *supr.* 779 *πέμψω γὰρ αὐτούς, κτλ.*), *τλήμων* in the same sense as *supr.* 860, and presently to send them on the sad journey to the grave (*βέβηκεν ἡ τάλαινα τὴν πανυστάτην ὁδῶν ἁπασῶν* Soph. *Trach.* 874)—a worse fate than exile. [The line was suspected by Pierson (*verisim.* p. 52), and recent editors eject it as inharmonious with the double sense which they see in 1062, 'into exile' and 'into the house to murder the children.' But that line merely resumes 1019 *ἐγὼ δὲ κτλ.*—the double sense, as repeatedly in this speech, lying in the expression used of the children in line 1063.]

1074. The keynote of Medea's character. Cf. Ovid *met.* 7. 19.

1076—1110. This system of anapaests sung by the Chorus marks the interval during which the tragedy in the palace is taking place (v. *infr.* 1111, 12) as is presently to be narrated in detail (1116). They begin by continuing a previous train of thought (*supr.* 424 ff. *οὐ γὰρ ἐν ἁμετέρᾳ κτλ.*) *ἀλλὰ γάρ ἐστιν κτλ.* (1080) and go on to reflect upon the trials and anxieties of parents (1085).

1076. **διὰ λ. μύθων ἔμολον** (v. *supr.* 867) cf. *Alkest.* 962 *ἐγὼ καὶ διὰ μούσας* (v. *infr.* 1080) | *καὶ μετάρσιος ᾖξα, καὶ* | *πλείστων ἁψάμενος λόγων* | *κρεῖσσον οὐδὲν ηὗρον κτλ.*

1083. **μίαν ἐν πολλοῖς** (*e multis unam* Ovid *a. am.* 344). The reading of Elmsley here is certainly right. The phrase is the affirmative form of *εἷς οὐδείς*. Cf. *Herakl.* 327 *πανρῶν μετ' ἄλλων· ἕνα γὰρ ἐν πολλοῖς ἴσως* | *εὕροις ἄν.* *τὸ γυναικῶν* sc. *γένος* is added because of the interruption by the parenthetic *μίαν—ἴσως.* 1086. **ἄπειροι** *supr.* 667.

1091. **οὐχὶ τυχόντες** usually taken as *οὐχὶ τυχόντες* (*τέκνων*), parenthetic. I understand it rather as governing the implied *τὸ ἡδὺ καὶ ἀνιαρόν*, 'not having found (*οὐχὶ τυχόντες αὐτὸ*) the blessing or bane—whichever it be—of children, because they have not made the experiment (*δι' ἀπειροσύνην*), escape a host of troubles.' **εἴθ' ἡδὺ** *κτλ.* depends formally on *δι' ἀπειροσύνην*, *i.e.* by not having experimented in their own case whether *παῖδες* are *ἡδὺ* or *ἀνιαρὸν* they, going without it,

escape the troubles which are inevitable to parents. **μόχθων**, family cares, cf. *supr.* 1025 *ἄλλως δ' ἐμόχθουν κτλ.* So Aesch. *Ag.* 54 *πόνον ὀρταλίχων ὀλέσαντες.* For the constr. of *τυχόντες* cf. Aesch. *Cho.* 711 *τυγχάνειν τὰ πρόσφορα*, and on *supr.* 338. [Reiske suggested *οὐχὶ τεκόντες.*]

1098. **ἐπὶ** *i.e.* whether in return for their trouble they are to have etc. For *ἐπὶ* expressing the *terms* or *conditions*, cf. Monk ad *Hippol.* 459 *χρῆν σ' ἐπὶ ῥητοῖς ἄρα | πατέρα φυτεύειν.*

1101 f. **πᾶσιν θνητοῖσι** depends on *κακόν*, corresponding to *εἴθ' ἡδὺ βροτοῖς εἴτ' ἀνιαρόν* (1090). **καὶ δὴ** v. on *supr.* 386. **ἅλις** *supr.* 629.

1104 ff. **εἰ δὲ κυρήσαι** *κτλ.* The reading *οὕτως*, recorded in B (*οὕτω* L), seems right, not *οὗτος* MSS. *rel.* and edd. recc. (*δαίμων ὀλοὸς* Prinz). *οὕτως* is explained by the following line (1106), and would not be represented in an English sentence. 'If it so befall, the children's spirit of *Life* vanishes to the world below transformed to *Death* carrying away their bodies.' The idea suggested is similar to that of *Θάνατος* taking the place of *Ἔρως* in reference to the death of a bride, see on *supr.* 980. *εἰ κυρήσαι* = *εἰ τύχοι*, 'as likely as not.' *τέκνων* is kept to the end in order to define *σώματα* as well as *δαίμων.* [Weckl. brackets 1106. Verrall *behold* (*οὗτος*) *the Angel of their fortune flown to the other world in the shape of Death bearing* etc.]

1107 ff. **λύει** *supr.* 565. **παίδων ἕνεκεν** *i.e.* such a **λύπη** outweighs the blessings implied in *παῖδες.*

1111 f. The words of Medea, who has remained upon the stage during these anapaests of the Chorus, recall the attention of the audience to what may have happened within the house when the deadly ornaments were received.

1112. **οἷ 'ποβήσεται** *schol. τὴν ἀπόβασιν τοῦ πράγματος.* Cf. *infr.* 1303 *οὐκ οἶσθ' οἷ κακῶν ἐλήλυθας.*

1116. The Messenger enters breathless with news of the catastrophe, which he describes in detail in the *ῥῆσις* 1131—1225.

1118. **λιποῦσα** *παραλιποῦσα*, *neque navem tu neve currum sperne sed quavis effugiendi occasione utere.* (Pflugk.) Cf. Soph. *Trach.* 656 *πολύκωπον ὄχημα ναός.* Here however these highflown phrases seem unwarranted and cumbrous; perhaps they represent the Messenger's endeavour to be emphatic and sensational. The style of the actual narrative (1131 f.) is clear and graphic enough.

1124 f. **φρονεῖς μὲν ὀρθὰ** *κτλ.* cf. *supr.* 671. Ar. *birds* 1214 *ὑγιαίνεις μέν;* This interrogative *μὲν* is used where the question is only formal (*in interrogatione figurata* Hermann), the speaker assuming an

affirmative answer, but hinting that a doubt may be felt. Our phrase 'I presume that...' is perhaps the best rendering. **ἥτις** *supr.* 192.

1128. **μὴ σπέρχου** *i.e.* 'compose yourself,' that you may be able to give a clear and detailed account.

1131 f. **τέκνων δίπτυχος γονὴ** *δίπτυχος* and *τρίπτυχος* are often used by Euripides (not by Aeschylus, and by Sophokles only *frag.* 164 *δίπτυχοι ὀδύναι*) as a poetical variation for the simple numerals (*e.g. Phoiniss.* 1354 *δίπτυχοι παῖδες*) on the same principle as *τριζύγοις θεαῖσι Hel.* 357: *ὀρθόπους πάγος* Soph. *Antig.* 985: *οἰόφρων πέτρα* Aesch. *Suppl.* 803: *στεῖχε κοινόφρων πατρὶ Ion* 577, as more ornate forms of *κοινὸς* etc. So *ὁμόπτερος, πυκνόπτερος* etc. Distinguish from such cases the numerous poetical compound epithets in which the idea of the noun they qualify recurs, as *supr.* 176 *βαρύθυμον ὀργάν* (for the simpler *ὀργὴν βαρεῖαν*), *κακοτυχεῖς πότμοι Hippol.* 668, *εὐόρμους λιμένας Troad.* 124, *νεοδμῆτες γάμοι infr.* 1367, *λέκτρων νεογάμων infr.* 1345, *νεοζύγου νύμφης supr.* 879. **δόμους** *supr.* 623. **παρῆλθε** 'entered,' *infr.* 1200, 1271. Plutarch *Themist.* 29. Theokr. *id.* 15. 60 (*παρενθεῖν εὐμαρές*); Eur. *El.* 1337.

1139. The word *θαυμάζειν* is used of respectful demeanour, as Eur. *El.* 519 *μολὼν δ' ἐθαύμασ' ἄθλιον τύμβον πατρός.*

1142. **μέντοι** answering *μὲν* is an Attic idiom, *e.g.* Antiphon *π. τοῦ χορευτ.* 3 *ὁ μὲν οὖν ἀγὼν ἐμοὶ μέγιστος, ἡγοῦμαι μέντοι καὶ ὑμῖν περὶ πολλοῦ εἶναι.* Isokrates 15. 62 etc.

1144. **παίδων μυσαχθεῖσ' εἰσόδους**, *i.e.* showing disgust at the entrance of Medea's children. This touch, and that in line 1141, are excellently designed by the poet to give in passing an unpleasing impression of Glauke's personality, lest in the minds of the spectators so much pity for her tragic end should be excited as to spoil the dramatic effect of the concluding scenes. The result is the more successful because Euripides does not labour the point, but allows it to slip out apparently in accidental fashion.

1145 f. **ἀφῄρει** *supr.* 455. **οὐ μὴ ἔσει...παύσει δὲ...** Gr. Gr. 292, *Bacch.* 343. Cf. Aristoph. *clouds* 505 *οὐ μὴ λαλήσεις, ἀλλ' ἀκολουθήσεις ἐμοὶ | ἀνύσας τι δευρὶ θᾶττον;*

1152 f. **ᾔνεσε** 'promised,' cf. Soph. *Phil.* 122 *ἐπεὶ συνῄνεσα.* **πατέρα καὶ παῖδας σέθεν** cf. *supr.* 1131, 2.

1159. **ἁβρῶς τιθεῖσα** see on *supr.* 825.

1160 f. **πολλὰ πολλάκις** 'again and again,' *πολλὰ* like *πυκνὰ* Plato *republ.* 301 b: cf. Teles *ap.* Gaisf. Stob. p. 227 *θρύπτει δ' ὁ πλοῦτος καὶ μαλάττει λαβὼν πολλὰ πολλάκις καὶ τὰς ὑγιεινὰς φύσεις.* **τένοντ' ἐς ὀρθὸν** here *τένων* is, as Elmsley says, the upper sinew of the foot (not

that of the neck) which was straightened (*ὀρθὸν*) as she pointed her foot to admire the fall of the *πέπλος* over her instep. Cf. *Phoiniss.* 41 *πῶλοι δέ νιν* | *χηλαῖς τένοντας ἐξεφοίνισσον ποδῶν* (*i.e.* by stepping on his foot).

1164 f. **καὶ μόλις φθάνει** *κτλ.* *ordo est*, *καὶ θρόνοισιν ἐμπεσοῦσα, μόλις φθάνει* [*τὸ*] *μὴ χαμαὶ πεσεῖν*. Elmsl.

1167 f. **ἤ Πανὸς ὀργὰς** *schol.* *τὰ πανικὰ δείματα*. Cf. *Hippol.* 142. *Rhesus* 36. **πρίν γ' ὁρᾷ** *donec vidit.*

1169. **ἀφρόν,** cf. Archilochus, 139. **ὀμμάτων δ' ἀπὸ** *κτλ.* *i.e. ἀποστρέφουσαν ὀμμάτων κόρας*, the preposition *ἀπὸ* 'turning *away* the pupils of eyes' defines exactly the expression of a person during a moment of intense pain.

1176 f. **ἤδη δ' ἀμείβων κῶλον ἐκπλέθρου δρόμου** *κτλ.* In this passage *κῶλον* must mean not the leg of the walker (*βαδιστής*, 1177), but a 'limb' of the *δίαυλος* (Aesch. *Ag.* 356 *κάμψαι διαύλου θάτερον κῶλον πάλιν*). Euripides could not have placed the words *ἐκπλ. δρόμου* as they stand unless this were intended. *ἀμείβων* includes the notions of traversing and leaving—'passing from the *κῶλον* to the goal,' *i.e.* completing the distance. The full course is metaphorically alluded to in Eur. *El.* 883. What is meant here is, the time an active man would take to walk a *στάδιον*—a familiar distance to any Greek—and the phrase is a more dignified way of saying 'about a minute': cf. in comedy *πλεῖν ἢ σταδίῳ λαλίστερος* (Ar. *frogs* 91), cf. *clouds* 430. Similar periphrases for a unit of time are not uncommon, *e.g. Bacch.* 736 *θᾶσσον ἢ σε ξυνάψαι βλέφαρα*, for the proverbial *τάχιον ἢ ἀναμῦσαί τινα*, and the witty turn of phrase in Ar. *Plutus* 737 *καὶ πρὶν σὲ κοτύλας ἂν πιεῖν οἴνου—δέκα,* | *ὁ Πλοῦτος, ὦ δέσποιν', ἀνειστήκει βλέπων*. So Soph. *O. T.* 718 *παιδὸς δὲ βλάστας οὐ διέσχον ἡμέραι* | *τρεῖς καί...ἔρριψεν κτλ.*, for 'not three days after the child's birth.' But in *Hippol.* 1186 the Messenger is more colloquial, *καὶ θᾶσσον ἢ λέγοι τις κτλ.* [Wecklein retaining the MSS. *ἀνέλκων* (see Appendix) is obliged, of course, to take it as referring to the *κῶλον* of the *βαδιστής*. But, besides the objection to this urged above, the word *ἀνέλκων* does not (any more than *ἂν ἕλκων* Schäfer) suit with *ταχὺς βαδιστής*. In Theokr. *id.* 7. 21 *ἕλκειν πόδας*, there is the natural implication of slow movement, which is seen in *ἕλκειν βίοτον*, etc. Nor does Weckl.'s citation of Soph. *Antig.* 224 *τάχους ὕπο* | *δύσπνους ἱκάνω κοῦφον ἐξάρας πόδα* serve to remove the difficulty. I feel satisfied with Stadtmüller's *ἀμείβων* for two reasons: (1) because *ἀνέλκων* might (in minuscules) have been quite easily a mere misreading of it, (2) because with *ἀμείβων*, of which the meaning is not obvious unless it be seen that *κῶλον* does

not bear its literal sense, alteration (or mistake) was more likely than with a word such as *ἀνελθών*, which Lenting proposed. Both lines are held by Dindorf to be an interpolation, *propter praecedens πυκνοῖς δρομήμασιν confictos* (1180); a view which, as Wecklein justly remarks, is little likely to commend itself. Weil (who understands *κῶλον* as above) reads *ἤδη δ' ἀνειλῶν*.]

1178. **ἡ δὲ** 'when she...,' paratactic constr. instead of subordinate. **ἐξ ἀναύδου καὶ μύσαντος ὄμματος**, *i.e.* recovering the use of speech and sight. *ἐξ* denotes change of state, as Soph. *O. T.* 454 (*τυφλὸς ἐκ δεδορκότος*) and often. *La concision hardie de la tournure ne doit pas faire suspecter la leçon* says Weil, I think with justice. *ἀναύδου* does not agree with *ὄμματος*, which is added to *μύσαντος* in order to define the meaning. The separation of *ἐξ ἀναύδου* from what follows is allowable, since the phrase is complete in meaning as soon as pronounced; so Soph. *frag.* 787 (*σελήνη*) *ἐξ ἀδήλου πρῶτον ἔρχεται νέα*, where the idiom is the same.

1187 f. **ἀραρότως** *κτλ.* 'but the fastenings being gold held firm,' *i.e.* the *πλόκος χρυσήλατος* (944) refused to give way, as a *στέφανος* without metal would have done. The translation suggested assumes an unusual apposition, which is however intelligible as *χρυσὸς* immediately follows *σύνδεσμα*. The alteration *σύνδεσμα χρυσοῦν εἶχε* (Herwerden), *sc. στέφανον*, is adopted by some editors, but it is difficult to see why *χρυσὸς* replaced it in the MSS.; and *ἀραρ. ἔχειν* is more naturally translated as above, like *συγκόλλως ἔχειν et sim.* **πυρὶ** (so Weckl. for MSS. *πῦρ*. The contrary error occurs in *Ion* 84) cf. *Iph. T.* 1128 *λάμπονται πυρί.*

1191 f. **πλὴν τῷ τεκόντι** *κτλ.* probably, as in English, approaches the colloquial. Similar expressions are found in the comedians. **δῆλος** v. on *supr.* 432.

1195. **πεύκινον δάκρυ** *i.e.* pitch. **δεινὸν θέαμα** *supr.* 644.

1200. **παρελθὼν δῶμα** cf. Soph. *Antig.* 1255 *δόμους παραστείχοντα.* See on *supr.* 1132.

1204 f. **τύμβον**, cf. *τυμβογέρων*. Here *γέροντα* is an adjective, as Soph. *O. C.* 1259 (*γέρων πίνος*), etc. **τίθησι** *supr.* 696.

1211 ff. **ἡ δ' ἀντελάζυτο** *i.e.* he could not get himself free from the adhering *πέπλος*, cf. 1208. **εἰ ἄγοι—ἐσπάρασσε** cf. *Iph. T.* 325, *Alkest.* 755 *ἀλλ' εἴ τι μὴ φέροιμεν, ὤτρυνεν φέρειν*, Gr. Gr. 270.

1213. **ἀπέσβη** *exstinctus est, καὶ μεθῆκε ψυχήν*: *καὶ* being explanatory. Cf. *Tim. lex. ἀπέσβη· τέθνηκεν*: and Ruhnken's note. Valckenaer *Diatribe* c. vi. p. 57.

1216. **ποθεινὴ δακρύοισι συμφορά** equivalent to *ποθοῦσα δάκρυα συμφορά* (*schol.* *ἀντὶ τοῦ ἀξιοδάκρυτος συμφορά*), a poetical inversion. Cf. *πυρὶ μέλουσαν δαΐῳ* (*Ἰλίου κατασκαφάν*) *Hel.* 196; and Matth. ad *Phoiniss.* 1303. Cf. also Aristoph. *Plut.* 276 (*κνῆμαι*) *τὰς πέδας ποθοῦσαι.*

1217. **τὸ μὲν σὸν** I will not advise you what to do, *αὐτὴ γὰρ κτλ.* See on *supr.* 459.

1219 ff. The Messenger here, as elsewhere in Euripides, concludes the *ῥῆσις* of the particular disaster with a few general reflexions. Man is but a shadow. How useless to distinguish, as the philosophers attempt to do, between *εὐτυχία* and *εὐδαιμονία*! since in fact (*γὰρ*, 1223) no one exposed to the accidents of human life can be called *εὐδαίμων*. Aristotle *ethics* I. 10. 11 refers to this distinction, and discusses at length the question *πότερον...οὐδένα ἀνθρώπων εὐδαιμονιστέον ἕως ἂν ζῇ.*

1228. **ὥς σου συμφορᾶς οἰκτείρομεν** *non male scriberetur* *ὥς σε συμφορᾶς οἰκτ.* (Brunck). *σε—συμφορᾶς* (causal genit.) is the commoner construction: cf. however *Hippol.* 1405 *ᾤμωξα τοίνυν καὶ πατρὸς δυσπραξίας* (Elmsl.).

1231 ff. **τοὔργον** explained by the following *κτανούσῃ τ. ἀφ. χθονός.* On the case of *ἄγουσαν* v. *supr.* 810.

1237 f. **ὁπλίζου**, for the military metaphor cf. Aristoph. *Ach.* 368 *ἐνασπιδώσομαι.* **τί μέλλομεν** *κτλ.* 'why delay we to do the deed—dreadful, but yet inevitable,' *τὰ δεινὰ κακά, ἀλλ' ὅμως ἀναγκαῖα*: cf. *Herakl.* 981 *δεινόν τι καὶ συγγνωστόν, ὦ γύναι, σ' ἔχει | νεῖκος πρὸς ἄνδρα τόνδε.* Elmsley writes *μὴ οὐ πράσσειν*, which is certainly the usual construction, as Soph. *Aias* 540, etc. But since the simple infinitive can follow *μέλλειν*, Soph. *O. C.* 1627 (*τί μέλλομεν χωρεῖν*), etc., *μὴ* seems possible, as *κωλύειν πράσσειν* and *μὴ πράσσειν.* It should however be added that the omission of *οὐ* in *μὴ οὐ* is a common MS. error.

1240. **βαλβῖδα** *schol.* *ἡ τῶν δρομέων ἄφεσις.* So metaphorically, of the theme inspiring a collection of epigrams, *βαλβῖδα βίβλου* Agathias Anth. P. 4. 3. **λυπηράν** v. on *supr.* *καθαρὰν κλῇδα φρενῶν.*

1243. **βραχεῖαν ἡμέραν** *κτλ.* cf. Soph. *Phil.* 83 *νῦν δ' εἰς ἀναιδὲς ἡμέρας βραχὺ μέρος | δός μοι σεαυτόν.*

1245. **δυστυχὴς δ' ἐγὼ** *κτλ.* she brings her sentence to a conclusion with an abrupt turn of thought. Cf. Aesch. *Ag.* 39 (*λήθομαι*): and v. *infr.* 1313.

1246—89. Fifth Stasimon. The Chorus knowing the deed which is imminent (presently signified to the audience by the cries of the

children within, 1266) make a last appeal to the elemental powers to prevent the murder—let not *Ge* suffer the pollution, let *Helios* protect his own descendants. *ἀλλά νιν, ὦ φάος διογενές, κατάπαυσον* (1253). The dochmiac metre suits their alarm and agitation at the crisis.

1247. **κατίδετ' ἴδετε** by the usual idiom the simple verb only is repeated: cf. *Orest.* 1548 *ἐπέπεσεν ἔπεσεν*, *Hippol.* 1374 *προσαπόλλυτέ μ' ὄλλυτε*, Plato *Protag.* 314 c (*ἐπιστάντες—στάντες*).

1251. **πέδοι πίτνειν** as Aesch. *Cho.* 47. **ἀνέρων** in lyrics the epic form *ἀνέρες* is admissible, cf. Soph. *O. T.* 869 (*ἀνέρων*). Eur. *Aeolus* 27 *ἦ βραχύ τοι σθένος ἀνέρος· ἀλλὰ* | *ποικιλίᾳ πραπίδων κτλ.* *Rhes.* 229.

1255. **ἀλαόν** If the word is right (see Appendix) it refers to an etymology of *ἀλάστωρ* as though connected with *ἀλαός*. But the text here is far from certain.

1261. **καὶ ζ. φόνου φόνος ἀμ.** 'and wherefore at thy hands (*σοι*) doth murder follow on murder?' Cf. *Orest.* 1007 *τῶνδέ τ' ἀμείβει θανάτους θανάτων.*

1263 ff. **χαλεπὰ γὰρ** *κτλ.* 'for grievous to mankind is the stain of kinsmen's blood, which, with sorrow such as falls on the guilty house of the murderers by the gods' appointment, affects the land they dwell in': cf. *Phoiniss.* 1593 *διὰ τοὺς ἀλάστορας* | *τοὺς σοὺς δεδοικὼς μή τι γῆ πάθῃ κακόν.* **θεόθεν** like *ἐκ θεῶν infr.* 1281. Cf. *Orest.* 357 *θεόθεν πράξας ἅπερ ηὔχου.* Hesiod *scut. H.* 22 *ἐκτελέσαι μέγα ἔργον ὅ οἱ Διόθεν θέμις ἦεν.*

1275. **ἀρκύων ξίφους** cf. a yet more ornate expression *Herc. fur.* 728 *ὦ γέροντες, ἐς καλὸν* | *στείχει, βρόχοισι δ' ἀρκύων γενήσεται* (*δεδήσεται* Pierson) | *ξιφηφόροισι, τοὺς πέλας δοκῶν κτενεῖν.*

1276 ff. **ἄρα** *supr.* 1024. **πέτρος** *supr.* 28. **ἄροτον** 'race'; cf. a similar use of *γύαι* Soph. *Antig.* 569.

1279. The woeful story of Ino was often treated in literature, insomuch that *Ἰνοῦς ἄχη* became a proverbial phrase. Euripides himself wrote a tragedy on the subject. Cf. Horace *a. p.* 123 *sit flebilis Ino.* Ovid *met.* 4. 416 ff.

1281. **Ἰνὼ** According to the usual account Ino, after Athamas in a fit of madness had killed her elder son Learchus (*μανεὶς, ἐτόξευσε Λεάρχον*, Apollod. 1. 9. 2), threw herself into the sea together with her younger son Melikertes: where they were changed to ocean deities, Ino becoming Leukothea, and her son Palaemon. *σεμνὸς Παλαίμων ναυτίλοις κεκλήσεται*, trag. frag. *adesp.* 101. Statues of Leukothea and Palaemon are mentioned by Pausanias as standing at Korinth on the

road from the agora to the Lechaeum. But the details vary in the mythographical writers, and it is possible that Euripides here follows a different version of the story, in which Ino, having been driven by Hera to kill her children, afterwards cast herself into the sea. See *schol.* ad Aristoph. *wasps* 1413.

μανεῖσαν ἐκ θεῶν cf. *Hippol.* 141 *οὐ γὰρ ἔνθεος, ὦ κούρα, εἴτ' ἐκ Πανὸς εἴθ' Ἑκάτας...φοιτᾷς*, v. on *supr.* 1265 (*θεόθεν*).

1282 f. **ἄλῃ** 'in madness,' dat. of manner; Gr. Gr. 234. **φόνῳ** causal dat. Cf. *Herakl.* 701 *τοὺς μὲν μάχεσθαι, τοὺς δὲ δειλίᾳ μένειν.*

1287. **ἔτι** 'after this.'

1289. **βροτοῖς** *dat. incommodi*: cf. *infr.* 1301.

1290—1416. Exodos.

1293. **δεῖ γάρ νιν ἤτοι γῆς σφε κρυφθῆναι** a pronoun is sometimes repeated (cf. Porson *praef.* Hecub. p. xi), as Soph. *Trach.* 287 *αὐτὸν—νιν*, *O. T.* 1278 *με—με*: but not at so short an interval as here. Possibly Elmsley's *γῆς γε* is right, *ἤτοι—γε, ἢ...* being frequently used. But the redundancy would be natural to the state of high excitement in which Jason speaks, and may be intended to give that effect.

1298 f. **ἀλλὰ γὰρ** *supr.* 1062. **ἕρξουσιν** sc. *οὗτοι οὓς ἔδρ.* Both *ἔδρασεν* and *ἕρξ.* are qualified by *κακῶς*: cf. on *supr.* 147.

1301. **μοι** ethic dat. **τί δράσωσι** sc. *αὐτούς.* See on *supr.* 93.

1303. **οὐκ οἶσθ' οἷ** *κτλ.* Cf. *supr.* 1112.

1307. **τί λέξεις**; Euripides has several examples of this future: it represents the inability of the speaker to realize at once the full meaning of the announcement made to him. Distinguish Soph. *Phil.* 1233 *ὦ Ζεῦ, τι λέξεις;* where the speaker foresees the continuation of a statement—*οὔ τί που δοῦναι νοεῖς;* cf. *O. C.* 596.

1309. **νιν** *i.e. τέκνα.* Cf. *Hel.* 1541 *ἰδὼν δέ νιν παρόντας.*

1313. **τὴν δὲ τίσωμαι** instead of 'and her on whom my vengeance for the murder shall fall,' an instance of the substitution of a finite verb in place of the participial construction: see on *supr.* 215.

1314. Medea at this point appears by means of the *αἰώρημα* above the stage (*ὀχουμένη δρακοντίνοις ἅρμασι schol.*) in a chariot furnished to her by Helios. Cf. Varro *Menipp.* 284 *dixe regi Medeam advectam per aera in raeda anguibus.*

τί τάσδε κινεῖς κἀναμοχλεύεις πύλας; The line is parodied by Aristophanes *clouds* 1397 *ὦ καινῶν ἐπῶν κινητὰ καὶ μοχλευτά*, the point lying in the ridicule of the new word *ἀναμοχλεύειν* for *ἀνοιγνύναι* (in *Iph. A.* 1340 Eur. has *διαχαλᾶτέ μοι μέλαθρα*): the words *κινεῖς* and *ἀναμοχλεύεις* being in the parody both wittily transferred to express

innovation of diction: cf. Soph. *O. T.* 354 *οὕτως ἀναιδῶς ἐξεκίνησας τόδε | τὸ ῥῆμα.* See Plato com. 67 *ὅταν δέωμαι γωνιαίου ῥήματος | τούτῳ παριστῶ καὶ μοχλεύω τὰς πέτρας.* The phrase of Heliodorus *Aeth.* 1. 16, an author who closely studied Euripides, *τί ταῦτα κινεῖς καναμοχλεύεις; τοῦτο δὴ τῶν τραγῳδῶν,* referring (cf. Koen. ad Greg. Cor. p. 203) to this passage in the *Medea*, has the same bearing as Aristophanes' parody. It is thus easy to account for the confusion which gave rise to the variant noted by Porson in the author of the *Christus Patiens* who twice has *τί τούσδε κινεῖς καναμοχλεύεις λόγους;*

1317. **χειρὶ δ' οὐ ψαύσεις** 'you shall never touch,' the tense conveying more than the simple idea of futurity. The same use of the future is found in Latin, cf. Plautus *Bacchides* 146 imo neque *habebis* neque sinam.

1319. **ἔρυμα π. χερός** object. genit. Cf. Soph. *O. T.* 218 *ἀλκὴν κακῶν, Orest.* 1488 *θανάτου προβολάν.*

1320. **μέγιστον ἐχθίστη** the double superlative as *Alkest.* 790, Soph. *O. C.* 743 (*πλεῖστον ἀνθρώπων κάκιστος*).

1321. This line, which here follows naturally after l. 320, is probably interpolated *supr.* 467.

1330 f. **τῶν σῶν ἀλάστ.** *κτλ.* without connecting particle, being explanatory of *ἐγὼ δὲ νῦν φρονῶ* 1326. **παρέστιον** this version of the death of Apsyrtus is followed by Sophokles, see Introd. p. ix. Another account makes the deed committed at Tomis on the Euxine, the place of Ovid's exile, cf. Ovid *trist.* 3. 9. 5 *sed vetus huic nomen positaque antiquius urbe | constat ab Absyrti caede fuisse loco.*

1333. **νυμφ. δὲ παρ' ἀνδρὶ τῷδε** 'when you had come as a bride to my home.'

1339. **λέαιναν** The image of a savage lioness (Introd. p. xi) is suggested throughout the play; cf. again *infr.* 1355, 1404.

1342 f. **δάκοιμι** *supr.* 110. Pindar *Pyth.* 2. 53 *φεύγειν δάκος ἀδινὸν κακαγοριᾶν.* **τέκνων μιαιφόνε** Jason's frenzied anguish vents itself in these startling expressions; 'Curse thee for a foul witch, stained with thy children's blood!' *τέκν. μιαιφ.* forms a single notion, the genitive depending on the ideas *μίασμα* and *φονεύς* which are implied in *μιαιφόνε.*

1345. **οὔτε—οὐ** cf. Soph. *Antig.* 249, *O. C.* 972. So *Herc. fur.* 642 *μήτ' ὄλβος εἴη, μὴ χρυσοῦ δώματα πλήρη κτλ.* **ὀνήσομαι** *supr.* 1020.

1351. **σὺ δ' οὐκ ἔμελλες** *κτλ.* 'it was not destined that you should' (you were not on your way to), cf. *Herc. fur.* 462.

1355. **πρὸς ταῦτα** defiant, 'So then...,' cf. Aesch. *P. V.* 1024.

1356. **πέτρον** cf. Aesch. *Ag.* 1231 f. *Σκύλλαν τινὰ | οἰκοῦσαν ἐν πέτραισι, ναυτίλων βλάβην.*

1359. **λύει** *supr.* 565. **ἐγγελᾷς** *supr.* 1044.

1364. **λέχους σφέ γ' ἠξ.** 'didst thou think the grievance of my *marriage* (*γε*) reason enough for killing them?' Cf. *supr.* 1335.

1366. For *σοί* Wecklein proposes *σοῦ*.

1370. **ἴσασι δῆτα** for *δῆτα* assenting, with a word repeated, cf. Soph. *O. C.* 536 XO. *ἰώ.* OI. *ἰὼ δῆτα μυρίων γ' ἐπιστροφαὶ κακῶν.*

1372. **ῥᾴδιοι** *supr.* 61.

1376. The gods of the Akropolis were called *ἀκραῖοι* (*παρὰ τὸ ἐν ἀκροπόλει ἵδρυσθαι schol.*). Elmsley understands the reference to be to the temple of Hera on the promontory running out opposite Sikyon, citing Livy 32. 23 (*promunturium est adversus Sicyonem, Iunonis quam vocant Acraeam, in altum excurrens*); but we should expect here some further intimation that Medea is not speaking of the *τέμενος* at Korinth itself.

1384. Probably interpolated. See Introd. p. xvi.

1387. **φονία Δίκη** *i.e.* justice personified as the avenger of blood.

1391 f. **στεῖχε—στείχω** cf. Soph. *Phil.* 813 ΦΙ. *ἔμβαλλε χειρὸς πίστιν.* NE. *ἐμβάλλω μένειν.*

1397. **προσπτύξασθαι** the object (*φίλιον στόμα*) is made dependent on *χρῄζω*, the word on which the infinitive depends. The idiom is not uncommon, cf. *Hippol.* 1375, Plato *Gorgias* 513 e *ἐπιχειρητέον ἐστὶ τῇ πόλει καὶ τοῖς πολίταις θεραπεύειν.*

1401. **μάτην ἔπος ἔρριπται** cf. *Hec.* 334 *οὑμοὶ μὲν λόγοι πρὸς αἰθέρα | φροῦδοι μάτην ῥιφθέντες κτλ.*

1410. **οὓς μήποτε φύσας ὄφελον** *κτλ.* *quos utinam | nunquam ego genuissem abs te ut caesos | cernere cogerer ipse superstes* (Buchanan). *ὄφελον μήποτε ἐπιδέσθαι,* see on *supr.* 1; the fact that here *μήποτε* precedes *ὄφ.* is due to the whole sentence being regarded as a wish, cf. *μηδ' ὄφελες λίσσεσθαι ἀμύμονα Πηλείωνα* Homer I. 694. So Lykophron *Alex.* 219 *ὡς μή σε Κάδμος ὤφελ' ἐν περιρρύτῳ | Ἴσσῃ φυτεῦσαι.*

1412 ff. These anapaests conclude four other plays (*Alkest. Bacch. Hel. Androm.*) of Euripides, except that the first line is here varied from the usual *πολλαὶ μορφαὶ τῶν δαιμονίων.* The *Phoiniss. Orest.* and *Iph. Taur.* have each the following conclusion, *ὦ μέγα σεμνὴ Νίκη, τὸν ἐμὸν | βίοτον κατέχοις | καὶ μὴ λήγοις στεφανοῦσα.*

NOTE A.

MEDEA AS A SORCERESS.

κράτιστα τὴν εὐθεῖαν, ᾗ πεφύκαμεν
σοφοὶ μάλιστα, φαρμάκοις αὐτοὺς ἑλεῖν (ll. 384, 5).

The belief in "wise women" (*φαρμακίδες*), endowed with more or less supernatural powers[1], is of course very ancient. A knowledge of the properties of drugs and simples easily excites in the popular imagination the idea of witchcraft and occult wisdom. The possessors of such knowledge have in all ages been prone to the use of spells, incantations and mysteries of various kinds; partly no doubt to magnify their own powers and thereby enhance the value of their advice, partly also, on a well-understood principle of the healing art, in order to increase the faith of the patient in the efficacy of the remedy. Hence the word *φάρμακον* passes from Nature to Magic, denoting now the strange *properties* of phosphorus, from which probably the story of the treacherous garment of Medea and Nessus originated, now the *enchantments* of Circe by which men were transformed into the semblance of swine, *οἱ δὲ συῶν μὲν ἔχον κεφαλὰς φωνήν τε τρίχας τε Καὶ δέμας, αὐτὰρ νοῦς ἦν ἔμπεδος ὡς τὸ πάρος περ.* In the Iliad *Agamede* the daughter of Augeas is mentioned as one who "knew all the simples (*φάρμακα*) that the wide earth grows"; and she is probably the same as *Perimede*, whom Theokritus (2. 16) places together with Medea and Circe. In the Odyssey we hear of a marvellous narcotic, *νηπενθὲς φάρμακον*, exhibited by *Helen*, who was taught by Polydamna[2], the Egyptian. Similar medical skill is attributed to *Oenone* the wife of Paris (*αὐτὴ δὲ φαρμακουργὸς*, Lykophron *Alex.* 61), to which Ovid *Heroid.* 5. 147 alludes; and Medea herself, according to one form of the legend, cured Herakles of madness at Thebes.

[1] Lucian III. p. 288 *Reitz.* Cf. Aristoph. *clouds*, 749.

[2] Egypt was famous as a land *τῇ πλεῖστα φέρει ζείδωρος ἄρουρα | φάρμακα* (Homer δ. 229); and in this connexion it may be noted that Medea's countrymen, the Kolchians, whom Pindar (*Pyth.* 4. 212) calls a "dark-complexioned race," are said by Herodotus (2. 104) to be of Egyptian descent.

As a real enchantress, *Circe* the sister of Aietes[1], Medea's father, bewitches the companions of Odysseus by her φάρμακα λυγρά. She resembles Medea in several points: in particular, she warns Odysseus of dangers and preserves him from them, as Medea by her magic power renders Jason proof against fire and steel in Kolchis. (Possibly there is a trace of this idea to be found in the Iliad (O. 529) where the πυκινὸς θώρηξ of Phyleios turns the steel, and is said to have come from Ephyra[2], which had the reputation of being πολυφάρμακος.) The Κιρκαία ῥίζα which can actually transform the human shape has,—like Medea's herbs 'which did renew old Aeson,' or the charm laid by Oberon on queen Titania's sight,—a magical potency of another order than that of Helen's anodyne, or even of the *vivax gramen* which made the fisherman of Anthedon immortal.

The goddess invoked in incantations as the great patroness of witchcraft and magic was *Hekate*[3]. As the Goddess of the Moon viewed especially as queen of the influences of darkness[4], inspiring awe by her changing form and mysterious phenomena of eclipse[5], she was the natural type of occult power. Corresponding to the three aspects of the Moon-goddess—Artemis, Hekate, Selene[6], there may be traced in Greek mythology three types of semi-divine figures more or less connected with the Moon. *Medea* was grand-daughter of the Sun (γεγῶσαν ἐσθλοῦ πατρὸς Ἡλίου τ' ἄπο, 406), and some legends[7] make the Moon a daughter of Helios. In her character as sorceress she resembles Hekate, in the same way that Atalanta corresponds to Artemis. The distinction between the three aspects mentioned above is of course not always maintained in usage, but represents on the whole three distinct sets of attributes. Afterwards her connexion with sorcery and magic[8]

[1] Apollodorus, I. 9. The wife of Aietes was Ἰδυῖα according to Hesiod *Theog.* 960, a name which seems to have reference to the skill of Medea and Circe. For the form cf. Πολύϊδος the soothsayer mentioned by Homer N. 666.

[2] See Welcker, *kleine Schriften*, 3. 20.

[3] *supr.* 395 δέσποιναν ἣν...ξυνεργὸν εἱλόμην. Ovid *met.* 7. 194 *Hecate quae coeptis conscia nostris Adiutrixque venis.*

[4] Eur. *Hel.* 570 νυκτίφαντον πρόπολον Ἐνοδίας, cf. *Ion* 1048.

[5]
Gall of goat, and slips of yew,
Sliver'd in the moon's eclipse.
(3rd Witch) Shaksp. *Macb.* IV. I.

[6] v. Roscher, *Selene und Verwandtes*, Leipz. 1890.

[7] Cf. *schol.* on Eur. *Phoiniss.* 175.

[8] The idea of the *poisoned robe* sent by Medea to her rival occurs, under slightly different forms, in numerous legends: thus in the *Morte d'Arthur* king Arthur

became the most prominent feature in the conception of Medea. Later writers say that she went to Italy, where she was called *Anguitia.* The Italian fondness for spells and necromancy led them naturally to lay stress on this aspect of her character, cf. the elaborate incantation in Seneca's *Medea*, where after such preparations as the following:

> *mortifera carpit gramina ac serpentium*
> *saniem exprimit miscetque et obscenas aves*
> *maestique cor bubonis et raucae strigis*
> *exsecta vivae viscera.*
> *addit venenis verba non illis minus*
> *metuenda. sonuit ecce vesana gradu*
> *canitque. mundus vocibus primis tremit:*

she invokes the divinity of the Moon, in the aspect of Hekate patroness of the black art (*meis vocata sacris, noctium sidus, veni* | *pessimos induta voltus*), to aid her designs (ll. 740—83). The legend of Medea, it may be noted, was localised especially in places which were reputed to be πολυφάρμακοι, as Thessaly, Thesprotia[1], central Italy (Tyrrhenia), etc.

Euripides, on the contrary, in his play wisely keeps this occult power somewhat in the background[2], and it greatly conduces to the dramatic effect that his heroine impresses us as a woman, not a witch.

NOTE B.

ὡς Ἔρως σ' ἠνάγκασεν
τόξοις ἀφύκτοις τοὐμὸν ἐκσῶσαι δέμας (ll. 529, 30).

Eros, who in Aeschylus is merely a personification of the feeling of love, appears very prominently in Euripides as a personal deity. We have to distinguish the cosmogonic Eros, conceived as one of the primal causes of the world, uniting and harmonizing the warring elements of Chaos; whom Hesiod is the first to describe. In that aspect Plato, *sympos.* 178 a, calls him one of the oldest gods, γονῆς

narrowly escapes being destroyed by a rich mantle sent as a peace-offering by Queen Morgan le Fay. When (by the advice of the Damsel of the Lake) it was tried on first by someone else, the wearer was instantly burnt up.

1 Cf. Apollodorus *frag.* 170 Ἰάσων ἅμα τῇ Μηδείᾳ ἐν Ἐφύρᾳ τῆς Θεσπρωτίας παραγενόμενος κτλ. with Homer α. 259.

2 v. note on the episode of Aegeus *supr.* 658.

γὰρ Ἔρωτος οὔτ' εἰσὶν οὔτε λέγονται ὑπ' οὐδενὸς οὔτε ἰδιώτου οὔτε ποιητοῦ, ἀλλ' Ἡσίοδος πρῶτον μὲν Χάος φησὶ γενέσθαι κτλ. The lyric poets develope the allegorical character of Eros, calling him son of Γῆ and *Οὐρανός*, or of Ares and Aphrodite (Simonides), and picturing him as inspiring love in the human heart, the *γλυκύπικρον ἀμάχανον ὄρπετον* of Sappho. Cf. Anakreon 65 *τὸν Ἔρωτα γὰρ τὸν ἀβρὸν | μέλομαι βρύοντα μίτραις | πολυανθέμοις ἀείδειν· | ὁ δὲ καὶ θεῶν δυνάστης, | ὁ δὲ καὶ βροτοὺς δαμάζει.* In this character he is invested with the attributes of the *bow* and the *torch*. Of the tragedians Euripides is the first to represent him with the *bow* (as *Iph. A.* 546 *ὅθι δὴ δίδυμ' Ἔρως ὁ χρυσοκόμας τόξ' ἐντείνεται κτλ.*), by which time the unerring bow and shafts of Eros (*τόξοις ἀφύκτοις*[1]) had become a familiar image. The idea occurs later with great frequency in the writers of the Anthology. (See note on *supr.* 631.) In the domain of art Eros represented, not the Ἔρος of Hesiod (*Theog.* 116 f.), but the god of passion as we know him in the lyrics of Sappho and Anakreon; and became the personified emblem of fleeting and passing desire[2]. On the eastern frieze of the Parthenon, Eros appears beside his mother Aphrodite as a slender boy looking on at the Panathenaic procession. In the 4th century he begins to be represented alone, and is often sculptured as a boy either holding or stringing a bow. The statue by Praxiteles of Eros at Thespiae, where it was dedicated by Phryne, was one of his most celebrated works (Cicero *Verr.* 4. 2. 4), and excited enthusiastic admiration, cf. the epigram of Leonidas:

Θεσπιέες τὸν Ἔρωτα μόνον θεὸν ἐκ Κυθερείης
ἄζοντ', οὐχ ἑτέρου γραπτὸν ὑπ' ἀρχετύπου,
ἀλλ' ὃν Πραξιτέλης ἔγνω θεόν, ὃν περὶ Φρύνῃ
δερκόμενος σφετέρων λύτρον ἔδωκε πόθων.

Vase-painters introduce him in various scenes; sometimes in attendance on his mother, bringing her perfumes in an alabaster box, or fluttering round her. He is represented with wings from an early period (*καὶ πτερόεις ὡς ὄρνις ἐφίπταται ἄλλον ἐπ' ἄλλῳ.* Moschus, I. 17), although the exact date is uncertain. On the *cylix* of Hieron (Berlin), which is figured in Roscher *Lex. d. griech. u. röm. Mythologie* I. p. 1347, are represented a number of Erotes[3] around Aphrodite.

[1] Cf. v. 631 *μήποτ', ὦ δέσποιν', ἐπ' ἐμοὶ χρυσέων τόξων ἐφείης | ἱμέρῳ χρίσασ' ἄφυκτον οἰστόν.*

[2] Cf. v. 626 *ἔρωτες ὑπὲρ μὲν ἄγαν | ἐλθόντες οὐκ εὐδοξίαν κτλ.* (cf. 330).

[3] Cf. v. 830 ff. (the Loves escorting Aphrodite) *αἰεὶ δ' ἐπιβαλλομέναν* (*Κύπριν*) *| χαίταισιν εὐώδη ῥοδέων πλόκον ἀνθέων πέμπειν ἔρωτας.*

SIGLORUM EXPLICATIO.

B = cod. Vaticanus 909

B^1 = manus prima. *b* = manus secunda et tertia

b^s = *b* superscripsit

E = cod. Parisinus 2712

E^1 = manus prima. E^2 = manus secunda

a = cod. Parisinus 2713

a^1 = manus prima. a^2 = manus secunda

a^3 = complures manus recentiores

S = codex archetypus deperditus librorum:

L = cod. Laurentian. 32, 2

L^1 = manus prima. *l* = manus recentior

P = cod. Palatin. 287

P^1 = manus prima. *p* = manus recentior

F = cod. Marcian. 468

d = cod. Florent. 31, 15

c = cod. Florent. 31, 10

C = cod. Havniens. 417

r. = reliqui libri

APPENDIX.

Table of deviations from Kirchhoff's text.

The following is a list of the deviations from the text of Kirchhoff with the exception of a few slight changes in orthography or punctuation. The more important cases are commented upon in the notes. The MSS. are designated as Prinz (Medea *praef.* pp. vii—xi; cf. *Neue Jahrb. f. Philol.* 1875 p. 129 ff.). See preceding page. Kirchhoff's B is represented by P, his C by L; and the (lost) archetype of these two MSS. is denoted by S. Wilamowitz-Möllendorff *analecta Euripidea* p. 3 ff. has the symbol Φ for this archetype.

Kirchhoff.	The present edition.
v. 5 ἀρίστων	ἀριστέων Wakefieldius
vv. 38—43 vv. 40, 41 suspecti Kirch.	secl. G. Dindorf., Heimsoethius. (41 Musgravius 41—43 Hermannus)
v. 84 κακός [γ'] ὤν.	κακός γ' S κακὸς r.
v. 107	οἰμωγῆς. ὡς interpunxit editor
v. 123 εἰ μὴ μεγάλως	ἐπὶ μὴ μεγάλοις Th. Barthold.
v. 124 ὀχυρῶς τ'	τε del. Musgrav.
v. 133 ἀλλ' ὦ γεραιά	ἀλλὰ Hermann. ἀλλ' ὦ libri
v. 140 ὁ μὲν γὰρ	τὸν Musgrav.
v. 149 ἰαχὰν	ἀχὰν Elmsleius
v. 151 ἀπλήστου	ἀπλάτου Elmsl. [ἀπλάστου BE]
v. 181 φίλα καὶ τάδε	γὰρ F. W. Schmidt.
v. 182 σπεῦσαι πρὶν	σπεύσασα Schoenius
v. 194 εὕροντο βίου	ηὗροντ' ὄλβου Leo.
v. 204 ἰαχὰν	ἀχὰν Hartung.

v. 207	*δ' ἔτ' ἄδικα*	*δ' ἄδικα* E *al*] *δέ τ' ἄδικα r.*] "*δέ τ' ortum videtur ex δ' cui superscr. τ', quod vitium haud rarum.*" Prinz.
v. 217	*τοὺς δ' ἐν θυραίοις*	*δὲ* om. R. Meister.
v. 228	*γιγνώσκεις*	*γιγνώσκω* Canter.
v. 234	*κακοῦ γὰρ τοῦτ' ἄλγιον*	*ἐκείνου γὰρ τόδ'* [Wecklein *ἐκείνου.* S *τοῦδ' ἔτ'.* C *τόδ'*]
v. 243	*χρεών*	*χάρις.* Weckl.
v. 246	*πρὸς φίλον τιν' ἢ πρὸς ἥλικα[s] τραπεὶς·*	*φίλων τιν' ἢ πρὸς ἡλίκων* [*d* C *φίλων* (*ω ex ο corr.* C[1]) W. Headlam *ἡλίκων*]
v. 253	*πόλις ἥδ'*	*γὰρ* Hartung. *γὰρ πόλις* B *πόλις θ' ἥδ'* ES
v. 259	*τοσοῦτον δέ σου*	*τοσοῦτον οὖν σου* S
v. 262	*ἥ τ' ἐγήματο*	*ἥν τ' ἐγ.* libri cum Eustath. *ἥν τε γήματο* E
v. 273	*σὺν [σ]αὑτῇ τέκνα*	*σαυτῇ* L *αὑτῇ r.*
v. 282	*παραμπέχειν*	*παραμπίσχειν* S
v. 291	*μέγα στένειν*	*μεταστένειν* Nauckius
v. 304	interpol. signif. K.	
vv. 355, 6	*δράσαις*	vv. del. Nauck. *δράσεις* S
v. 357		*δύστ. γύναι* Weckl. secl. S om.
v. 360		*ἐξευρήσεις* del. Prinz. ("non male abesset." Elmsl.)
v. 385	*σοφαὶ*	*σοφοὶ* A. Dalzel. et sic Elmsl. *σοφαὶ* libri
v. 442	*τῶν δὲ λέκτρων*	*τῶν τε* Elmsl. (*σῶν τε* Porson.) *τῶνδε* libri
v. 469	*κακῶς δράσαντ'*	*δρῶντ' εἶτ'* Weckl.
v. 492	*ἦ*	*ἦ b*[s] *r*
v. 530	*πόνων ἀφύκτων*	*τόξοις ἀφύκτοις* BE *a* (*l* in marg.)
v. 564	*εὐδαιμονοίην*	*εὐδαιμονοῖμεν* Weckl. ("quidni legatur *εὐδαιμονοῖμεν*, ut *οἰκοῖμεν* et *σπανιζοίμεσθα*?" Elmsl.)
v. 640	*δώμα[τα]*	*δώματα* Nauck. *δώμα* * * L. *δῶμα r.*
v. 652	*ᾤκτειρεν παθοῦσαν*	*ᾤκτισεν* Musgrav.
v. 690	*ἦ που*	*οὔ που* Witzschelius

v. 698	*συγγνωστὰ γὰρ ἦν*	*μεντἄρ'* (*μὲν τἄρ'*) Hermann. *μὲν γὰρ* S *γὰρ r.*
v. 711	post hunc versum lacunam indicavit K.	
v. 716	*ὧν μ' ἐπαγγέλλῃ*	*ὧν* C [*ὧ* ✻ L *ὧν μ' l r.*]
v. 730	*τούτοις δ'*	*δ'* om. Weckl.
v. 732	*καὶ θεῶν*	*κοὐ* coniec. Reiskius
v. 733	post hunc versum excidisse alterum signif. K.	
v. 734	*οὐκ ἂν πίθοιο*	*τάχ' ἂν* (Wyttenbachius) *πίθοι σε* (Nauck.)
v. 736	*ἔλεξας*	*ἔδειξας* Ligonius (teste Elmsl.) et Valckenarius ad *Phoen.* 531. [*ἐν λόγοις* S *ὦ γύναι l* in marg.]
v. 747	*Γαῖαν λαμπρόν θ' Ἡλίου φάος*	*Γαίας δάπεδον Ἡλίου τε φῶς* Badhamus [*γαῖ* ✻ ✻ E *αν* sup. ras. scr. E[1] *λαμπρὸν ἡλίου τε φῶς* S *λαμπρόν θ' ἡλ. φάος* B *λαμπρὸν ἡλ. φάος a*]
v. 772	post hunc versum lacunam indicavit K.	
vv. 773, 4		proscrips. Valcken. (773) et Porson.
v. 777	versus suspectus K.	
v. 780	*τήνδε μὴ φεύγειν χθόνα*	*δῆθεν ὥστ' οἰκεῖν* editor
vv. 779, 80	suspecti K.	
v. 821	*ἀποφερβόμενοι*	*ἄπο, φερβόμενοι* a^2
v. 830	*τ' ἀπὸ*	*παρὰ* Nauck.
v. 831	*τὰν Κύπριν*	*τὰς*
v. 834	*χώραν* sequente lacuna K.	*χώρας* Reisk.
v. 835	*αὔρας* suspect. K.	
v. 848 f.	*πάντως πάντες*	*πάντῃ πάντως* Herwerdenus
v. 857	*σχήσεις; φόνῳ*	*σχήσεις φόνου;* [BE *φόνου r. φόνον* ω *b φονου*]
v. 862	*οὐκ ἂν ἁμάρτοις*	*οὔ τἂν* Porson.
v. 885	*χρή σ' ὁμοιοῦσθαι*	*χρῆν σ'* E *a*
v. 905	*γάμους παρεμπολῶντος ἀλλοίους πόσει*	*γ. παρεμπολῶντ' ἐπεισάκτους πόσιν.* W. Headlam.

v. 907	ἀλλὰ νῦν χρόνῳ	τῷ S
v. 933	ἀπαίρομεν	ἀπαροῦμεν Elmsl.
v. 940		Medeae tribuit Barthold.
v. 979	χρυσότευκτόν [τε] στ.	τε add. Reisk.
v. 984	ὑπερφεύξεται	ὑπεκφεύξεται L
vv. 1001, 2	suspect. K.	proscrips. 1001 Valcken.
v. 1007	κατηφεῖς	κατηφὲς Cobetus
v. 1021	λέκτρα	λουτρὰ Burgesius
v. 1047	προέσθαι	προσέσθαι Badham.
v. 1068	εὐδαιμονοῖτον	εὐδαιμονοίτην Elmsl.
v. 1072	οἷα τε πρὸς ὑμᾶς	οἷα τε παῖδας Weckl. [οἷα * * * B τε πρὸς ὑμᾶς superscr. B[1]]
v. 1073	οἷα τολμήσω κακά·	δρασείω Meklerus δρᾶν μέλλω L [τολμήσω Plutarchus *de vit. pud.* p. 533. Clemens Alex., Lucianus, alii]
v. 1082	παῦρον δὴ	δὲ (cum Reisk.) Elmsl. δὲ δὴ BE *a* δέ τι S *b*[s] (δὴ *l*)
v. 1083		μίαν inserit Elmsl.
v. 1089	μέν τ'	μὲν Porsonus
v. 1094	βλάστημ' ὁρῶ	ἐσορῶ S
v. 1096	θρέψωσι	θρέψουσι Brunckius
v 1104	κυρήσας	κυρῆσαι *b*[s] *l* [κυρῆσαι E *a* κυρήσας B]
v. 1112	προβήσεται	'προβήσεται Cobet.
v. 1116	παρανόμως τ'	παρανόμως [παρανόμως τ' B *a*]
v. 1134	δι' ὤτων	δι' οἴκων Weil.
v. 1145	νεάνιδος χόλον	χόλον νεάνιδος S
v. 1175	δρομήμασιν	δραμήμασιν Cobet.
v. 1176	ἀνέλκων κ. ἔκπλεθρον	ἀμείβων (Stadtmuellerus) ἐκπλέθρου (Reisk.)
v. 1177	ἀνθήπτετο	ἂν ἥπτετο Musgrav.
v. 1185	ἀναστᾶσ' ἐκ θρόνων	ἀνᾴξασ' Weckl.
v. 1188	πῦρ δ'	πυρὶ δ' Weckl.
v. 1189	τόσως τ'	τόσως S
v. 1200	προσελθὼν	παρελθὼν Nauck.
v. 1213	ἀπέστη	ἀπέσβη Scaliger
v. 1248	πρὶν φο[ι]νίαν	φοινίαν Aldina
v. 1251	αἵματι	αἷμα πέδοι Weckl.
v. 1255	φονίαν τάλαιναν τ'	φονῶσαν ἀλαόν τ' Heimsoeth. ('fortasse φονῶσαν' iam Kirchhoffius)

v. 1257	*ἄρα μάταν*	*μάταν δὴ* Barthold. [*μάταν* S *ἄρα μάταν* BCE *a*]
v. 1261	*δυσμενὴς φόνος*	*ζαμενὴς* (Porson.) < *φόνου* > *φόνος* Weckl. pro < *φόνον* > *φόνος* (Weilius)
v. 1264	*σύνοιδα*	*ξυνῳδὰ* [BL *ξυνωδὰ* E *συνῳδᾷ* E^1 *συνῳδὰ*]
v. 1265	*πίτνοντ'*	*πίτνει τ'* Weckl.
v. 1270		*ὦ θερμόβουλον σπλάγχνον* (quae in Eur. *Medea* inveniri dicit *schol.* ad Ar. *Ach.* 119) huc referenda putat Hensius
v. 1295	*δώσειν*	*δώσει* libri
v. 1297	*φεύξεται*	*φεύξεσθαι* libri
v. 1305	*ἦ που*	*οὔ που* Barthold.
v. 1330	*τὸν σὸν ἀλάστορ'*	*τῶν σῶν ἀλάστορ'* Weckl. (*τῶν σῶν σ' ἀλ.* Weil.)
v. 1353	*οὔθ'—οὔθ'*	*οὐδ'—οὐδ'* Elmsl.
v. 1356	*πέδον*	*πέτρον* Weil.
v. 1362	*οὐ τοίνυν*	*οὔτοι νυν* [*οὔτοί νυν* B *οὐ τοίνυν* S]
v. 1368	*εἰσίν, ὤμοι,*	*εἰσὶν ὠμοὶ* Burgesius
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v. 1379	*προσάψομεν*	*προσάψομαι* S
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